THE CELEBRATION OF THE ENGLISH WATCH

PART I
DAVID RAMSAY AND THE FIRST CLOCKMAKERS' COURT

LONDON 15 DECEMBER 2015



Sotheby's EST. 1744



FRONT COVER
LOT 4

BACK COVER
LOT 59 (DETAIL)

THIS PAGE
LOT 26 (DETAIL)





THIS PAGE
LOT 67 (DETAIL)

THE CELEBRATION OF THE ENGLISH WATCH

PART I
DAVID RAMSAY AND THE FIRST CLOCKMAKERS' COURT

AUCTION IN LONDON
15 DECEMBER 2015, 2.30PM
SALE L15056

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THIS PAGE
LOT 19

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

12
CELBRATION OF THE ENGLISH WATCH: LOTS 1–97

197
ABSENTEE BID FORM

199
BUYING AT AUCTION

200
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

201
CONDITIONS OF BUSINESS FOR BUYERS

203
WAREHOUSE, STORAGE, COLLECTION INFORMATION

204
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES

205
INTERNATIONAL DEPARTMENTS

206
INDEX
SOTHEBY'S EUROPE



FOREWORD BY TERENCE CAMERER CUSS

I started to help form this collection of English watches, which Sotheby's are now offering for sale in four parts, some twenty years ago. The requirement was that the collection should be representative, to contain the best examples from all periods, to include the best makers and their inventions while at the same time following the changes in style and design from the late sixteenth through to the twentieth century. It was important that there were to be no duplications and there always had to be a good reason why a piece should be added to the collection. Meeting these criteria became more challenging over time of course, although, even so, some very significant watches joined the collection after I used it as a basis to write a book which was published in 2009 - *The English Watch 1585-1970: A unique alliance of art, design and inventive genius.*

Building a collection is not unlike a journey. It is full of fun and interest. Journeys may stop and start a bit but the very nature of a journey is that it must be continuous and so it is, in some senses, the same with a collection: there is a need for it to grow or change in some way. Cecil Clutton, the well-known collector and author, had a golden rule that, if he exceeded a certain number of watches by buying a new one, an earlier purchase had to be sold. On parting with a watch he would simply say that it was now time for someone else to enjoy it. Few people would want to do this but it was his way of keeping his collection alive.

Sotheby's have produced an excellent catalogue in which they have made full use of modern photography. The quality of the best English watches is to be seen on every page. One of the special attractions of antique watches is that they are three dimensional; they are a joy to behold both inside and out. Yet there is another dimension no catalogue can impart and that is the feel and weight of a good watch in the hand. Antique pocket watches are tactile, English watches especially so.

Sotheby's has asked me the inevitable question: to choose my favourite out of all these rare and wonderful watches, a question which is, of course, impossible to answer. They are all my favourites one way and another! A quite recent addition to the collection was the gold repeating watch by Graham number 793, the case hallmarked for 1738, with a superb repoussé case signed by Ishmael Parbury (lot 41). It is a fine example of the collaboration between one of England's greatest watchmakers and one of the foremost repoussé artists of the age. I had great fun researching the beautifully executed allegorical scene which touches on, for the late 1730's, a highly topical subject: that sea-going timepieces would soon make it much easier for British ships to find longitude and so expand Britain's important trade with the Americas and her presence there. In the small space is Father Time pointing to the globe on which the Americas, England and Africa are engraved, a seated Minerva as Britannia raising a veil from the globe with one hand and holding a pair of dividers – for Navigation – with the other, an Indian headdress, a quiver of arrows, a tobacco plant, two ships (one mercantile, the other naval), a crane representing Vigilance...and more, all without clutter.

A NOTE FROM THE CLOCKMAKERS' COMPANY BY PHILIP WHYTE HON FBHI, MASTER 2015

It is unlikely that the many past Masters and officers of the Clockmakers Company could ever have imagined the huge value and interest that would much later accrue to the objects bearing their names. As Clockmakers, we believe a sale of this kind, rare as it is, is evidence of the vibrant long-term interest in the Company's history, the active involvement of its members within the enduring tradition of great Livery Companies, and the role of both the Company and its members in preserving and advancing the "Art and Mystery of Clockmaking".

The collection of watches presented in this catalogue is neatly themed around links to the Clockmakers Company over four centuries. As important as this link to the past is, it is equally relevant to remember that the current membership of the Company includes eminent horologists whose work may be viewed by future generations with the same level of interest and desire as we feel in admiring the work on the pages of this catalogue.

More can be found out about the history of the Clockmakers Company and some of the great names of English clock and watchmaking by visiting the Clockmakers Museum, the world's oldest collection of fine clocks, watches, chronometers and other items of horological interest, located at the Science Museum since October 2015. Encapsulating the innovation, mechanical and aesthetic qualities and the superb craftsmanship associated with fine English horology, the Museum also displays the work of some contemporary independent clock and watchmakers as well as items from students at the start of their careers.



This catalogue is both a testament to the great history of the Clockmakers Company and an inspiration to the men and women of today who continue to make wonderful objects both for and from the measurement of time.

THE WORSHIPFUL COMPANY OF CLOCKMAKERS

The Worshipful Company of Clockmakers in London, which received its Charter in 1631, is the oldest horological institution in the world.

During the Medieval age, craftsmen began to band together by trade and form associations that eventually evolved into guilds. Continental watch and clock making guilds began to establish themselves during the 16th Century. Despite much royal patronage of local craftsmen, many clocks and watches during this time period were imported from the Continent, or made by immigrant workers. Continental Huguenots made up a large group of immigrants fleeing religious persecution and settling in London in the 16th and 17th centuries. The earliest English clockmakers belonged to various guilds, most notably the Blacksmiths' Company, and predominantly worked on public and church clocks.

Eventually, as the influx of immigrant craftsmen increased, London makers who felt their livelihoods were under threat joined together and petitioned the Crown to form a guild of their own. By breaking away from separate guilds and consolidating into one self-governing group, they aimed to protect local craftsmen from immigrant workers and control the quality of their products. The Blacksmiths' Company did not want the Clockmakers to create their own guild since they would lose revenue and members to this new organization. Several members of the Blacksmiths' Company formed a committee which initially advised on changing its Charter to accept clock and watchmakers eventually began to petition for a guild of their own. Their first petition in 1622 failed, but finally, on the 22nd of August, 1631, Charles I granted a charter for the formation of the Clockmakers' Company.

The Charter allowed the Clockmakers' Company the ability to control the horological trade in the city of London, including a radius of ten miles around it. The Company strictly regulated the quality of members' products in return for having a monopoly on the horological trade in London and surrounding environs. In order to gain admission to the Company, members first had to serve as an apprentice to a master of their respective trade. Generally speaking, an apprenticeship lasted 7 years with a boy joining his Master at the age of 14 and completing his service at the age of 21. Once free of his apprenticeship, the young clock or watchmaker was usually required to work for 2 years as a 'journeyman' under a Master clockmaker. The Charter gave the Company power to demand masterpieces after working as a journeyman, but very few were ever made, as this did not become standard practice. Children of freemen were entitled obtain their freedom through 'patrimony', provided that they were born after their fathers became free. Their freedom, however, was not automatic, as they still had to apply for it and take the requisite oath. The Company could also invite people to join by Redemption. Those who neither had fathers in the Company nor served an apprenticeship could join if two liverymen could sponsor them. This practice still occurs today. The governing body consisted of The Master, three Wardens, and ten Assistants. The Clerk of the Company tended to the day to day activities, while the Wardens assisted the Master and looked after Company assets.

Many of the makers in this sale served in the Court, such as David Ramsay (see lots 3 & 4), who was the first Master and Edward East (see lots 10 & 19), who served as Master in 1645 and 1652. Robert Grinkin, (see lot 7) served as Master of the Clockmakers' Company in 1648 and again in 1654. Whilst the majority of makers in this sale were Freemen of the Clockmakers' Company, a great many also served as Masters and Wardens. The Master and Wardens were (and are) elected annually. To qualify they must be or have been 'professed clockmakers'. Those elected Assistants were (and are) elected for life.

On 1st July 1766, the Court of Aldermen declared the Clockmakers' Company a Livery Company, allowing it to appoint up to sixty of its members liverymen. This newly attained status enabled Liverymen to vote in City elections. The adoption of Liverymen into the Company gave it more prestige, which it built upon by naming several celebrated makers, such as Alexander Cumming and Francis Perigal (both of whom are found in this sale) as honorary freeman. The Company remained active throughout the 18th and 19th century as technological innovations in the field of horology continued to flourish. English clock and watch makers were much lauded for the quality of their work, their innovation, and their technical prowess. Members of the Clockmakers' Company helped establish English supremacy in horology well into the early 20th Century.

Members of the Clockmakers' Company did not only include watch and clock makers. The Charter and Bye-laws gave the company powers over a number of trades including engraving, case making, sundial making and mathematical instrument making. Members of those trades were therefore (in theory at least) obliged to become free of the Company. Today, membership has expanded to include those who are passionate about horology, and positively contribute to the field, such as horological scholars, collectors, makers, and those in related commerce.

The Company has developed an extensive collection over the years that spans several centuries of horology. The Library was first suggested by Frederick Barraud in December 1813, and began in 1814 as a library that contained books and manuscripts from celebrated makers. Benjamin Lewis Vulliamy began to add pieces made by Alexander Cummings after the latter's death. Other members eventually followed suit and began donating portraits, timepieces, scientific instruments, and printed material. The collection, which until recently resided in the Guildhall Library, has moved to London's prestigious Science Museum. This new location, close to the Victoria and Albert and Natural History Museums, allows the splendid collection to reach and engage a much broader audience and more easily facilitate interest and scholarship in the field of horology.

We are delighted to present this sale, *David Ramsay and the First Clockmakers' Court*, which includes sensational and historic pieces by many of the most important watchmakers to have worked in England over the last 400 years.

1

NICHOLAS VALLIN

A SIGNIFICANT ELIZABETHAN EARLY GILT-METAL OVAL VERGE WATCH
CIRCA 1600

• gilt full plate movement, pierced and engraved balance cock, engraved plate decorated with foliage, rounded baluster pillars, fusee and gut line, ratchet and click set-up and large bow-shaped spring, *later verge and balance* • gilt dial with Roman numerals and half hour star-shaped markers, silver touch pins within chapter ring marking hours, single arrow hour hand, central engraving of seated cherub beside an hourglass with an elbow resting upon a skull • case front with engraved allegorical figure of Peace, case back depicts Justice, winding square, band engraved with decorative foliage • *movement signed N Vallin*
length including pendant, 67 x 42mm

PROVENANCE

Antiquorum Geneva, The Sandberg Collection, 1st April, 2001, lot 232

LITERATURE

Terence Camerer Cuss, *The Sandberg Watch Collection*, pp. 40-41
Terence Camerer Cuss, *The English Watch, 1585-1970*, pp. 24-25, pl. 3

£ 10,000-18,000
€ 13,700-24,500 US$ 15,500-27,800

The present lot is the earliest English watch in the collection and, dating to circa 1600, it is one of the very few Elizabethan watches to have survived.

The subjects of Peace, Justice and Death, represented by the engravings to the covers and dial, were popular themes during this period of political upheaval, religious persecution and plague. The dial engraving may have been adapted from an *ars moriendi* block book which were initially used as teaching aids for the illiterate and poorly educated. Nicholas Vallin came to London from Brussels with his father John, a native of Ryssell, Flanders, having in all probability worked in Spain. He lived in the parish of St Ann's, Blackfriars and married Elizabeth Rendtmeesters at Austin Friars Dutch Church in June 1590. In 1603 a fresh outbreak of bubonic plague swept through London, killing 33,347 people. Within St Ann's Parish, 670 people died, including Nicholas Vallin's father, two of his journeymen, John Archer and John Leyns, his daughters Margaret and Jane and finally Nicholas himself. Only Vallin's widow and their 10 year old daughter survived. See: George White, *English Lantern Clocks*, Antique Collectors' Club, 1989, pp.47-48.



Portrait of Queen Elizabeth I





Engraving of a 17th century Plague Doctor

Only a handful of watches by Nicolas Vallin are known and these are almost exclusively in public collections. Of the known pieces by Vallin, two were formerly in the J. Pierpont Morgan Collection and are now at the Metropolitan Museum of Art, New York. The first is a small oval watch (2.9 x 2.2cm), the back has a gold and enamelled scene of St George and The Dragon and dates to circa 1590. This watch is mentioned by Britten in *Old Clocks and Watches and their Makers,* Sixth edition, where he notes that, prior to its appearance in the Pierpont Morgan collection, it formed part of the Spitzer collection. The second watch is an hour striking watch with alarm dating to circa 1590. A further watch by Nicholas Vallin and a chamber clock dating to 1598 can be found in the collections of the British Museum in London.



2

CORNELIUS MELLIN, BLACKFRIARS

AN EARLY AND RARE GILT-METAL OVAL VERGE WATCH
CIRCA 1610-1615

• gilt oval full plate movement, verge escapement, elongated decoratively pierced and engraved pinned-on balance cock and foot, ratchet and click set-up, fusee and gut line, baluster pillars • decoratively engraved oval dial, chapter ring with Roman numerals and half hour divisions, the centre with engraved scene of a walled city with a windmill, the outer dial edge with scrolling foliage and a winged cherub above 12 o'clock, double-ended steel hand with floriate head • the cover with *later* rock crystal aperture (probably added before 1630), case band decorated with grotesque masks of animal heads and exotic birds within flowers and foliage, the back with similar decoration and a winged hour glass to the base, winding aperture with sliding cover • *movement signed C Mellin aux Blackfries*
length 76 mm (including pendant)

LITERATURE

Terence Camerer Cuss, *The English Watch, 1585-1970*, p.28, pl. 5.

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

This is an early example of a watch by Cornelius Mellin and is of large size which, except for striking and alarm watches, ceased to be fashionable soon after 1615. Much of the front cover has been removed, probably within 20 years of the watch being made, and replaced, as was frequently done, by a crystal glass held in by tags so that the time could be read without the need to lift the cover.

Mellin was further recorded as one of the 'straingers' who was objected to in the 1622 petition to King James I for a Clockmakers' Company charter. The objection apparently had nothing to do with Mellin's immigrant status, but because he was not a member of any guild and had too many apprentices, see Camerer Cuss, *The English Watch 1585-1970*, p.37. Indeed, his house certainly appears to have been full - at the time of the petition, the following were recorded at Mellin's house in Blackfriars: Mellin, his four apprenctices: John Hutchinson, John Cooke, Peter Mitchell and Nathanial Delawe; also living at the same house were William Marmott, William La Wray Pierre and their apprentice, also Isaac Romier, John de Mouchie, William Bull and James Goallon. See, George White, *English Lantern Clocks*, Antique Collectors' Club, 1989, p. 507.

An alarm verge watch by Cornelius Mellin, formerly in the Courtenay Ilbert Collection, is now at the British Museum. A further watch by Mellin, in an associated case, was sold at Sotheby's London, November 1999, lot 4. For another example of Mellin's work in this sale, see lot 6.







DAVID RAMSAY
FIRST MASTER OF THE CLOCKMAKERS'

3

DAVID RAMSAY

A SIGNIFICANT AND EARLY GILT-METAL AND SILVER MOUNTED TAMBOUR CASED VERGE CLOCK WATCH WITH ALARM
CIRCA 1615

• full plate movement, verge escapement, pierced and engraved pinned-on balance cock, plain steel balance, blued steel stop work for alarm and striking mechanisms and silver locking plate visible to the backplate, wheel and click set up, striking on a bell • gilt dial engraved with flowers and foliage, putto holding blooms at 12, baskets of fruit and flowers at 3 and 9, at 7 and 5 a pair of squirrels and two strawberries by the movement catch, silvered chapter ring, Roman numerals, rotating central disc with blued steel bug for time indication, the alarm indicated by a central blued steel hand to the inner Arabic chapter ring • gilt-metal pierced and engraved case consisting of stems and flowers and a continuous scroll terminating with a head, front cover reduced to a bezel, pierced silver band of flowers and scrolls with dolphins' heads, fixed pendant • *movement signed David Ramsay me Fecit*
diameter 43 mm

For a detailed description of the present watch, including illustrations, see Britten's *Old Clocks and Watches and Their Makers*, Sixth edition, 1932, pp. 270-271.

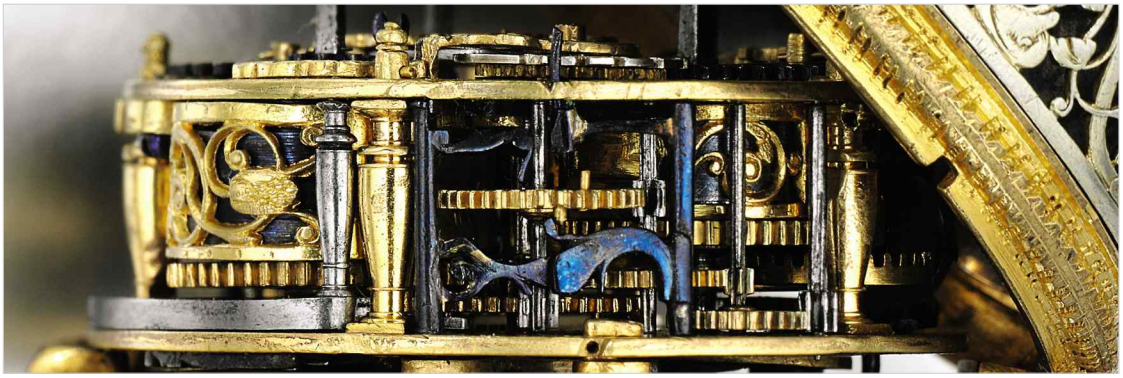
PROVENANCE

The Collection of Evan Roberts
Christie's, Robert Atkinson Collection, 27th October 1953, lot 35

LITERATURE

The Evan Roberts Collection of Antique Watches, Chicago 1897
F.W. Britten, *Old Clocks and Watches and their Makers*, Sixth edition, 1932, pp.270-272, figs.427-8
Cedric Jagger, *Royal Clocks*, Robert Hale,1983, pp. 241-2
Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 30-31, pl. 7

£ 50,000-60,000
€ 68,500-82,000 US$ 77,500-93,000







Actual size



Actual size

This is a famous and well documented watch that was formerly in the Evan Roberts collection and was claimed by Roberts to have belonged to King James I. Although Ramsay was chief clockmaker to James I, there is no proof that this watch belonged to him and, unfortunately, Roberts offered no evidence for his assertion. The piercing and engraving to the case back is very open and the bell can clearly be seen. Within this decorative work, the scroll terminates in a head which is most likely that of a dolphin, an attribute of Fortune in Renaissance allegory. The early use of silver for the band emphasizes the quality and cost of the watch and, similarly, the dial's silver chapter ring. As often found on watches of this date, the front cover has been reduced to a bezel that is now glazed. To the dial's centre, the time is indicated, not by the blued steel hand, but by a small blued steel 'bug' or pointer at the edge of the central gilt disc. The blued steel hand indicates the alarm time with Arabic numerals to the inner gilt ring.

The present watch has been illustrated and described in several significant horological publications which are detailed above.

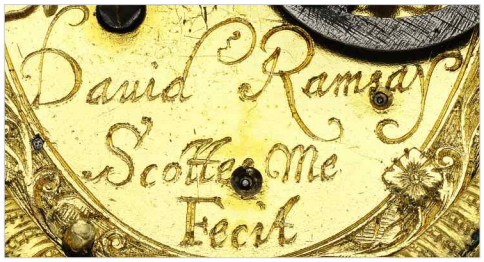
For a note on this important maker, please refer to lot 4.



4

DAVID RAMSAY

AN IMPORTANT AND EARLY SILVER AND GILT-METAL OVAL ASTRONOMICAL VERGE WATCH WITH PORTRAIT ENGRAVING OF KING JAMES I AND INDICATIONS FOR MONTHS WITH SIGNS OF THE ZODIAC, DAY WITH RULING PLANET, LUNAR DATE, MOON-PHASES AND PLANET HOUR
CIRCA 1618



• gilt brass oval full plate movement, verge escapement, three-wheel train, engraved border, plain flat balance, ratchet set-up, fusee and gut line • engraved dial plate, applied silver chapter ring with red Roman numerals, pierced rotating central disc with blued steel ground indicating the time, silver chapter ring with days of the month indicated by a blued steel bug mounted on a revolving gilt metal centre pierced and engraved with the months and the corresponding signs of the Zodiac, to the left: wedge shaped aperture for day of the week with engraving of the ruling planet, apertures for lunar date above moon-phases, further small aperture for planet hour to lower right, the days of the week and planet hours with fixed blued steel hands indicating direction of disc rotation, further fixed hand by lunar date aperture • engraved scenes to the case covers from *Ovid's 'Metamorphoses'*, the front with putto beneath holding a tablet with *engraver's signature 'De Heck Scul'*, the inside of the upper cover engraved with the Royal Coat of Arms of King James I, the inside of the back cover with engraved miniature of King James after Simon de Passe, case band depicting Chronos supporting an hour-glass and Saint James the Greater with a petasus hat holding his sword and surrounded by flowers and foliage, heightened with red wax, gilt metal pendant in the form of addorsed reptiles • *movement signed David Ramsay Scotte Me Fecit*
length 65 mm



PROVENANCE

Sotheby's London, 2nd March, 1995, lot 17

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 34-35, pl. 10

£ 150,000-250,000
€ 205,000-341,000 US$ 232,000-386,000


BEATI PACIFICI
115

























This magnificent watch was made by David Ramsay, one of the finest early makers and the first Master of the Worshipful Company of Clockmakers at its formation in 1632. Born in Scotland c. 1585, he went to work in France, arriving in England in about 1610, at the request of King James I. Ramsay was appointed chief clockmaker to James I in 1613, on a much higher salary than his predecessor, see Loomes, *the Early Clockmakers of Great Britain*, p.456, seemingly a clear indication of how highly he was regarded by the King. The engravings to the covers are taken from Ovid's *Metamorphoses,* a putto beneath the scene to the front holds a tablet engraved: *De Heck Scul*. Gérard de Heck was an outstanding engraver and was active between 1608 and 1629. Inside the cover, the Royal Arms are engraved with King James's favourite motto: "*Beati Pacifici" (Blessed are the Peacemakers).* To the inside of the back cover is a wonderfully engraved portrait of King James himself, after an engraving by Simon de Passe. The original engraving was used as one of the plates in 'Bazilologia', a series of portraits of British monarchs first published in 1618, see, Hugh Clayton, *Royal Faces*, HMSO, 1977, p.30. De Passe was living in England between c.1616 and 1624, see, Hugh Tait, *The Art of the Goldsmith,* 1984, p. 70.

This evidence would point to a likely date of execution for this watch of 1618 or shortly thereafter. The engraving is framed by the Latin inscription: "Potentis Iacobus D.G. Magnae Britanniae Hibernia Galliae Rex Fidei Defensor" – which translates as: "The mighty James D.G. The King of Great Britain, Ireland, France, Defender of the Faith."

A similar watch by David Ramsay can be found on permanent loan at the Victoria & Albert Museum. The case of that watch features scenes from St. Luke's Gospel and a portrait of King James I to the inside cover which is after the same engraving by Simon de Passe. These watches were presumably made around the same time by order of the King. A third watch, similar to the above, signed *David Ramsay Scotus me Fecit* is in the collection of the National Museum of Scotland. It is possible that the present watch was commissioned as a gift for another family member. For example, as the *Metamorphoses* are to a large extent tales of the love adventures of the gods with nymphs and the daughters of men, it would perhaps have been a suitable present to give to Frederick V (1596-1632), Elector Palatine and King of Bohemia, husband of James's daughter Elizabeth, see Camerer Cuss, *The English Watch 1585-1970,* p. 35.


Januarius Februarius Martius Aprilis Maius Junius Julius Augustus September October Novemb Decemb
XII I II III IIII V VI VII VIII IX X XI

5

WILLIAM HOULLGATTE, IPSWICH

A FINE AND EARLY GILT-METAL AND SILVER OVAL VERGE WATCH
CIRCA 1615

• gilt full plate movement, verge escapement, pierced and engraved pinned-on balance cock, ratchet and click set-up, flat steel balance, round baluster pillars, fusee • highly engraved foliate gilt dial, Roman numerals with touch pins above, a bird and a salamander depicted to the centre, an angel's head above twelve and a wolf below six, blued steel hand • silver band to the case with scrolling acanthus stems and leaves terminating in dolphin heads, centred by exotic birds, plain gilt-metal covers, back with winding shutter • *movement signed Houllgatte at Ipswich*
length including pendant 65 x 35 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 32, pl. 8

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

The dial engraving alludes to Heaven and Hell. To the upper half of the dial, the bird represents the soul rising after death, the angel above signifying heaven. A salamander was believed to be unharmed by fire and placed as it is to the dial above the wolf's head, which represents hell, alludes to faith's ability to resist temptation. The oval case has the slightly flattened appearance below the pendant and above the terminal and is relatively slender; these features are typical of the period of this watch, around 1615. The early and handsomely shaped blued steel hand is also particularly noteworthy.

William Houllgatte, from Ipswich in Suffolk, was married to Margery Bassett in 1617 and died before 1644. See, Loomes, *The Early Clockmakers of Great Britain*, p. 311. Another watch by this maker is in the collections of the Victoria and Albert Museum and is illustrated in Hayward, *English Watches,* p.18, pl. 4. Since the Hayward book was written, in 1969, much research has been done and today the museum dates their watch to circa 1620. It is interesting to compare the Victoria and Albert Museum's watch with the present piece: the style and technique of the decorative dials of both Houllgatte watches, whilst different in subject matter, may well be the work of the same engraver and both watch cases have similarly shaped cases and silver bands.



Actual size



Actual size



6

CORNELIUS MELLIN, BLACKFRIARS

A FINE AND EARLY SILVER AND GILT-METAL OVAL VERGE WATCH
CIRCA 1625

• gilt brass full plate oval movement, verge escapement, short train, flat steel balance, pinned-on floral engraved balance cock, wheel and click set-up with gilded floral engraved bridge matching the cock, fusee and gut line • gilt metal dial, the centre engraved with Cupid touching a figure, possibly Narcissus with his arrow, the border with engraved floral decoration, an elderly male nude above 12 o'clock suggesting the personification of time, applied silver chapter ring with black Roman numerals, single blued steel hand • plain silver covers, the back with winding shutter, the silver band engraved with scrolling foliage and a putto to each side reaching for fruit, within gilt-metal engraved borders, tulip-form pendant • *movement signed C Mellin aux Blackfriers*
length including pendant 58 mm x 35 mm

PROVENANCE

Antiquorum, The Sandberg Watch Collection, Geneva, April 2001, lot 238

LITERATURE

Terence Camerer Cuss, *The Sandberg Watch Collection*, pp. 42-43
Terence Camerer Cuss, *The English Watch 1585-1970,* p.37, pl. 12

£ 10,000-20,000
€ 13,700-27,300 US$ 15,500-30,900

Dating to circa 1625, this watch displays the continuing popularity of the oval shape at this time, although watches were becoming smaller and slightly slimmer. The pendants remained substantial, but, in general, the terminals became shorter. The incorporation of narrow silver chapter rings remained fashionable. Unusually, the cover of this watch closes on a bevel rather than having the more common tongue and clasp type fixture.

For a note on Mellin, see lot 2.







7

ROBERT GRINKIN

AN EARLY GILT-METAL AND SILVER MOUNTED OVAL VERGE WATCH
CIRCA 1625

• gilt oval full plate movement with engraved border, verge escapement, decoratively pierced and engraved pinned-on floral balance cock and foot, flat steel balance, ratchet and click set-up, fusee and gut line, baluster pillars • gilt metal dial with decoratively engraved floral border, a cherub above 12 o'clock flanked by a pair of dolphins and birds, the centre with engraved townscape scene, applied silver chapter ring of later date (*possibly late 17th century*) and with Roman numerals and half hour markers, double-ended blued steel floriated hand • the case front and back with gilt metal covers, engraved borders, the back with winding shutter and centred with an engraved flower, the inside of the front cover with engraved wreath, silver band engraved with flowers, acanthus leaves and stems • *movement signed Ro. Grinkin*
length including pendant 67 mm

LITERATURE

T.A. & T.P., *The Camerer Cuss book of Antique Watches*, 1976, pl. 11
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 38, pl. 13
Cecil Clutton & George Daniels, *Watches*, 1971, pl. 68 a-b

£ 10,000-20,000
€ 13,700-27,300 US$ 15,500-30,900

Robert Grinkin, both father and son, were members of the Blacksmiths' Company; Robert Senior was made Master of that Company in 1609 and was later one of the original petitioners for a Clockmakers' Company in 1622, he died in 1626. Robert Junior was made a Free Brother of the Clockmakers' Company in 1632, Warden from 1640 and Master of the Clockmakers' in 1648 and again in 1654. Between 1645 and 1658, his house was in Fleet Street and during his period as Master, the Clockmakers' Company Courts were held there. Robert Junior died in 1661, See Brian Loomes, The Early Clockmakers of Great Britain, 1981, pp. 269-270. Dating to circa 1625, it is likely that the present watch was made by Robert Grinkin Junior. Examples of the Grinkins' work can be found in the British Museum, London; National Museum, Munich; Metropolitan Museum of Art, New York; Fitzwilliam Museum, Cambridge and the National Museum Copenhagen. Further work was also found in the Dennison and Webster Collections. See Baillie, G.H., *Watchmakers and Clockmakers of the World*, Third edition, 1951.

An octagonal watch by Robert Grinkin was sold at Sotheby's Geneva, 13th November 2007, lot 70.

Another watch by Robert Grinkin was sold in the Percy Webster Collection - Sotheby & Co., London, 19th October 1954, lot 144.







8

JOHN WILLOWE

A RARE AND EARLY SILVER AND GILT-METAL
CRUCIFORM WATCH
CIRCA 1625-1630

• gilt full plate cruciform shaped movement, verge escapement, elaborate pinned-on pierced and engraved 'S' form balance cock, click set-up with pierced and engraved decoration, round baluster pillars, fusee • silver cruciform dial engraved with scenes including the *Holy Shroud* and *Resurrection,* gilt chapter ring with Roman numerals, single blued steel hand • the hinged front cover depicting *Christ* on the Cross beneath the sun and the inscription *INRI*, the surrounding facets show Instruments of the Passion and angels interspersed with floral scrolls, the inside of the lid depicting the *Sacred Heart* to the centre and the *blood of Christ*, the hinged back centred with the *Beatification of the Virgin* beneath the sun and flanked by angels, the surrounding facets with decorative motifs including a cock and chalice, the inside of the lid with the sacred *IHS* inscription, the edges of the case with decoratively engraved gilt metal bands, elaborate pierced and engraved trefoil pendant • *movement signed Jo Willowe In Flee ste*
length including pendant 63 mm x 39 mm

PROVENANCE

Antiquorum, Geneva, 31st & 1st, March and April,
The Sandberg Watch Collection, lot 322

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p.39, pl. 14
Terence Camerer Cuss, *The Sandberg Watch Collection*, pp. 360-361

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

John Willowe was apprenticed in the Blacksmiths' Company to Robert Grinkin senior in 1609. He obtained his freedom in 1617 and, like Grinkin, he was one of the 1622 Petitioners of the Clockmakers to the King; he was also a witness to his former master's will. This watch was probably made a few years before 1630 and before Willowe became a founder member of the Clockmakers' Company. He was one of the first three Wardens in 1631-2 and Master in 1635. John Willowe died in 1655. An oval cased watch by John Willowe, dating to c. 1615-1620, is in the Ashmolean Museum, Oxford, a further watch by Willowe in a scallop shaped case can be found in the collection of the British Museum.



Actual size







9

JAMES VAUTROLLIER

A FINE AND RARE SILVER AND GILT-METAL OCTAGONAL VERGE WATCH
CIRCA 1630

• gilt brass octagonal full plate movement with decoratively engraved border, verge escapement, decoratively pierced and floral engraved pinned-on cock, flat steel balance, ratchet and click set-up, fuse and gut line, round baluster pillars • gilt metal dial plate, the centre with engraved townscape scene with mountains in the background, the edge with engraved floral border and an angel's head above 12 o'clock, applied silvered chapter ring with Roman numerals, blued steel hand • centre of the hinged front cover with engraved figure of Chronos with hourglass in front of an advancing crowd, the facets to the inside with engraved floral wreath, the hinged back cover depicting Pluto carrying Prosperine away, inside back cover plain, the band with panels arranged in pairs and within foliage, each with a dolphin, accompanied by an owl, a hare and a bird and two reclining figures to the central side panels, decorative pendant and finial to base of case • *movement signed Ja. Vautrollier Fecit*
length including pendant 49mm x 25m

PROVENANCE

The Percy Webster Collection, Sotheby's London, May 1954, lot 17

LITERATURE

T.P. & T. A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* pp. 60-61 pl. 12
Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 40-41 pl. 15

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

The central panel of the case depicts Chronos (Father Time) progressing across the sky holding his hourglass in front of an advancing crowd, one with a crutch - a solemn reminder that Time waits for no man. The surrounding panels are engraved in pairs and a dolphin accompanied by an owl, a hare and a bird reside within foliage, each allegories of Wisdom, Salvation and the Soul respectively. The darker side of the main theme is, appropriately, on the silver back cover: Pluto - more properly named Hades - is seen carrying off a reluctant Prosperine to his lower kingdom. The scenes are also linked because Chronos, the Greek personification of Time, was derived from Cronus; not only was Cronus, god of agriculture, the father of Hades, he was also the father of Demeter (Ceres, goddess of agriculture), who was closely associated in both myth and cult to her daughter Persephone (Prosperine). The surrounding panels are the same as those on the front and the silver band is engraved with foliage and recumbent nudes.

James Vautrollier was active between 1622 and 1641. He was one of the 1622 petitioners of the Clockmakers' Company Charter and he became a court assistant when the Charter was granted in 1631. He was made a Freeman of the Clockmakers' Company in 1632. Examples of watches by James Vautrollier can be found in the Metropolitan Museum of Art, New York and the Ashmolean Museum, Oxford.





Actual size



10

EDWARD EAST, LONDINI

A VERY FINE SMALL GILT-METAL AND SCALLOP SHAPED ROCK CRYSTAL VERGE WATCH
CIRCA 1635-40

• gilt full plate movement, pierced and engraved pinned-on balance cock, plain steel balance, gut line fusee, ratchet and click set-up, turned baluster pillars • engraved gilt dial, townscape to the centre with river and gnarled tree in the foreground, outer band with floral decoration, a putto's head above twelve, applied silver chapter ring with Roman numerals and quarter-hour markings, blued steel hand • faceted rock crystal case, bezel and case body with simple palm-leaf engraving • *movement signed Edwardus East Londini*
length including pendant 42 x 26 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 55 pl. 19

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

This is a remarkably small watch of very fine quality. Notably its miniaturisation has not led to any loss of quality to the finishing of its parts, or impacted its overall design. The handsome radiating facets of the rock crystal covers suggest flower heads.

Without question one of the most important of early English watchmakers, Edward East was born in Southill, Bedfordshire in 1602. In 1632, he was made one of the first assistants of the Clockmakers' Company, was Warden in 1638 and Master in 1645 and 1653. In 1660 he was appointed chief clockmaker to King Charles II. In October 1692, East gave £100 to the Clockmakers' Company with the interest to be used to support poor members. See Loomes, *The Early Clockmakers of Great Britain, 1981, p. 206.* Edward East lived through almost the entire 17th century and died in 1697 leaving an extraordinary legacy of exceptional watches and clocks.



Portrait of Edward East, Courtesy of Bridgeman Images





Actual size



11

DAVID BOUQUET, LONDON

A RARE SILVER OVAL PURITAN VERGE WATCH
CIRCA 1635

• gilt oval full plate movement, verge escapement, elongated pierced and engraved balance cock, plain flat steel balance, gut line fusee, ratchet and click set-up, baluster pillars • plain silver dial, chapter ring with Roman numerals and half-hour divisions, single hand of floriate design • plain inner case with short terminal, winding aperture with sliding cover, rock crystal with brass rim secured by two screws, plain polished outer case • *movement signed D Bouquet, Londres*
length including pendant and terminal 50 mm

EXHIBITED

Antiquarian Horological Society Tenth Anniversary Exhibition, 1964, exhibit 60

LITERATURE

Terence Camerer Cuss, *The English Watch, 1585-1970*, pp.56-57, pl. 20
T.A & T.P. Camerer Cuss, *Camerer Cuss Book of Antique Watches*, pp. 64-65, pl. 17
David Landes, *Revolution in Time*, Harvard, 1983, fig. 12

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

Completely devoid of any decorative engraving to the silver dial and cases, this is a typical 'Puritan' watch - a name given to the style in the 19th century. It has a number of characteristics which suggest it is from the mid-1630s: the dial has no quarter-hour divisions, which were in common use by the end of the decade, the inner case has a short terminal, a feature which was soon dropped (it is of polished steel and locates in a hole in the silver outer). David Bouquet was admitted to the Blacksmiths' Company in 1628 and the Clockmakers' Company in 1632. Of French origins, Bouquet was a fine maker and died in 1665, a year before the Great Fire of London.

Owners of watches by David Bouquet in the 17th Century appear to have had rather an unfortunate proclivity for losing their watches. Britten, in *Old Clocks and Watches and Their Makers,* lists three such losses mentioned in the London Gazette; one advertisement from January 10th, 1680 states: "Lost lately a steel watch, finely cut and the work of it made by Bouquet, in a black shagreen case. Whoever hath found the same, if they bring it to Mr. Michael Scrimpshire, Goldsmith, at the sign of the Golden Lyon in Fleet St., shall have 20s reward."

For another watch by David Bouquet, see Sotheby's Geneva, 16th November 2008, lot 152.



Actual size



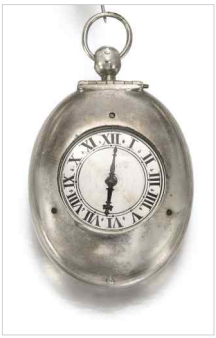


12

EDMUND BULL

A RARE SILVER OVAL PURITAN VERGE WATCH WITH LEATHER COVERED OUTER PROTECTIVE CASE
CIRCA 1635

• gilt full plate movement, verge escapement, pierced and engraved balance cock, flat steel balance, gut line fusee, round baluster pillars, ratchet and click set-up • silver dial, Roman numerals, blued steel floriate hour hand • plain silver case with shuttered winding aperture to rear, rock crystal lunette secured by screwed brass rim • plain black leather outer protective case • *movement signed Edmund Bull me Fecit*
length 32 x 43mm



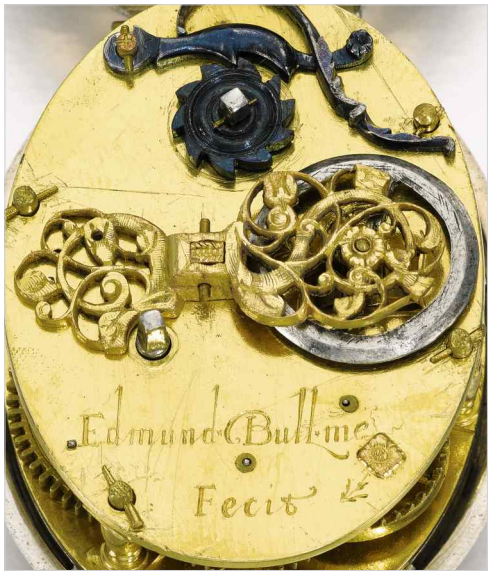
Actual size

LITERATURE

Terence Camerer Cuss, The English Watch 1585-1970, pp. 58, pl. 21

£ 18,000-22,000
€ 24,500-30,000 US$ 27,800-34,000

A member of the Blacksmiths' Company, together with his former master, Robert Grinkin (see lot 7), Edmund Bull was one of the 1622 Petitioners for a Clockmakers' Company, but for some reason did not become a member when the Company was founded in 1631.





13

RICHARD MASTERSON

A SUPERB AND VERY RARE SILVER SCALLOP SHELL-FORM VERGE WATCH
CIRCA 1645

• gilt full plate movement, pierced and engraved pinned on balance cock, plain steel balance, ratchet and click set-up, early Egyptian pillars with engraved decoration • highly engraved dial decorated with flowers, red Roman numerals with half and quarter divisions, blued steel hand • silver scallop shell-form case with polished ribs against a matte ground, shell-shaped shuttered winding cover to the rear, flower bud pendant • *movement signed Richard Masterson fecit*
length including pendant and finial 53mm x 31mm

PROVENANCE

Antiquorum Geneva, The Sandberg Watch Collection, 31st March - 1st April 2001, lot 247

LITERATURE

Terence Camerer Cuss, *The English Watch*, 1585-1970. p. 64, pl.25

£ 30,000-40,000
€ 40,900-54,500 US$ 46,300-62,000

This watch is in superb condition, with a beautifully engraved dial with richly shaded flower heads of large and more varied form to those found in the period before 1640. From shortly before 1640 through to 1650, engraved flowers and foliage became more naturalistic and tended to be more formally arranged with stems running south to north. Later, during the 1650s, floral decoration became more free-flowing. The chapter ring is filled with red wax which provides a dramatic and appealing contrast to the rest of the dial and the shell-shaped winding shutter to the case back is charmingly scallop shaped to match the case itself. Few watches were made during the Civil War (1642-1651) and stylistically this watch would suggest a date around 1645. A comparable watch by Masterson was at one time part of the Nelthropp Collection and now in the permanent collection of the Clockmakers' Museum. However, the present watch is much larger, measuring 53mm in length as compared to the example at the Clockmakers', which measures 40mm in length.

Richard Masterson was a Free Brother of the Clockmakers' Company in October 1633, he became a Warden from 1637 and was Master in 1642. It is thought that he died in December 1653. See: Brian Loomes, *The Early Clockmakers of Great Britain,* 1981, p. 382.





Actual size



14

SAMPSON SHELTON

A VERY SMALL AND UNUSUAL OVAL PAIR CASED VERGE WATCH
CIRCA EARLY 1640S

• gilt oval movement, verge escapement, pierced and florally engraved balance cock, plain flat steel balance, worm and wheel set-up, Egyptian pillars, gut line fusee • silver dial, chapter ring with Roman numerals, inner quarter hour divisions, large flower to the centre, further flower surrounding the catch • plain silver inner case, the cover with crystal aperture fixed with screwed brass ring, shuttered winding aperture to case back, ring pendant and bow • outer case with fish skin covering and decorated with silver piqué work • *movement signed Sam Shelton Fecit*
length including pendant and outer case 40 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 68-69, pl. 28

£ 15,000-25,000
€ 20,500-34,100 US$ 23,200-38,600

This charming small watch was most likely made in the early 1640s, before the disruptions caused by the Civil War in 1642 and the outbreak of the plague in 1646. It would seem that the silver case was originally gilded and traces of gilding can still be found.

Sampson Shelton was Free of the Blacksmiths' Company in 1621 and was later involved in the formation of the Clockmakers' Company. He served as treasurer of the successful petition for their charter, and subsequently became one of the first three Wardens in 1631, and the Company's second Master in 1634. He was Master again in 1638 and died in 1648, leaving £50 to the Clockmakers' Company, the interest thereon to be used to benefit poor members.









Actual size



15

GULIEMUS GODBED, LONDINI

A SUPERB GILT-METAL, SILVER AND ROCK CRYSTAL OCTAGONAL WATCH WITH ASTROLABIC DIAL, AGES AND PHASES OF THE MOON AND DATE
CIRCA LATE 1640S

• gilt full plate movement, pierced and engraved screwed-on balance cock, plain steel balance, worm and wheel set-up, early Egyptian pillars • silver astrolabic dial, Roman numerals with quarter divisions, outer rings for ages of the moon and date, aperture for moon-phases, blued steel hand • gilt-metal case with rock crystal covers, broad silver band with engraved floral design, fixed foliate pendant, with original silver protective outer case with floral engraving • *movement signed Guliemus Godbed, Lombard Street, Londini*
length including pendant 48 mm x 30.5 mm

PROVENANCE

H. Marryat Collection, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 70, pl. 29
H. Marryat, *Henlein to Tompion*, p. 33, pl. B12

£ 30,000-50,000
€ 40,900-68,500 US$ 46,300-77,500

The complexity of the dial and its indications necessitated a more deeply formed movement and thicker case. The fixed foliate pendant is also large. Guliemus Godbed is recorded as being apprenticed in 1638 and a Freeman of the Clockmakers' Company in 1646. According to Baillie, he was one of thirty-three Freemen to sign a petition regarding the behaviour of the Court Assistants regarding business practices in 1656.

Robert H. Marryat (1871-1944) inherited an extensive watch collection from his father, and continued to add to it throughout his lifetime. He worked as an electrical engineer, and eventually became a prominent figure in the electrical and manufacturing industries. He partially owned a company called Marryat and Scott that produced lifts and other electrical equipment, and headed the company for a little over 50 years. Marryat also authored several books, most notably, *Watches, From Henlein to Tompion*, published in 1938. He developed a great interest in historic watches and the craftsmanship of their movements. His collection included pieces from John Arnold, Robert Pennington, and Jeremy East, along with many others. He completed the revision of the catalogue of watches in the Guildhall Museum, after which he became Freeman of the City of London. His daughter, Julie Marryat, married the famed watchmaker George Daniels.







16

JEREMIA EAST

AN EXCEPTIONALLY SMALL AMD RARE SILVER PAIR CASED VERGE WATCH
CIRCA 1640

• gilt full plate movement, verge escapement, pinned on silver balance cock, ratchet and click set-up, flat steel balance, baluster pillars, fusee with gut line • silver dial, the centre with engraved scene of a fisherman on the shores of a town, chapter ring with engraved Roman numerals filled with red and interspersed with quarter hour divisions, single blued steel hand, outer decoratively engraved border heightened with red • plain silver inner case, the back with sliding winding cover, ring pendant and bow, the outer leather covered case with silver piqué work • *movement signed Jeremia East Fecit*
diameter 35 mm

PROVENANCE

H. Marryat Collection, London

LITERATURE

H. Marryat, *Henlein to Tompion*, 1938, p. 32, B11
Terence Camerer Cuss, *The English Watch 1585-1970*, p.71, pl. 30

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

The signature to this watch reads *'Jeremia East Fecit'* and is more than likely that of Edward East's brother Jeremy - who sometimes signed himself *'Jeremie East Fecit'* - and not Jeremiah East who was working later and is recorded as having served his apprenticeship between 1653 and 1661. Jeremy East was admitted to the Clockmakers' Company in 1640.

For a note on H. Marryat, see lot 15.







Actual size



17

JOHN DRAKE

A SPLENDID AND RARE SILVER VERGE WATCH
IN THE FORM OF A TULIP BUD
CIRCA 1650

• gilt oval movement, verge escapement, the back-plate with pierced and floral engraved screw-on balance cock, ratchet set-up, gut line fusee • silver dial with floral engraved centre and border, polished chapter ring with Roman numerals and quarter hour divisions, single blued steel hand • silver case in the form of a Tulip bud, the pendant also of bud form • *movement signed John Drake in fleet street*
length including pendant 41 mm x 26 mm

LITERATURE

Terence Camerer Cuss, The English Watch 1585-1970, p. 74 pl. 32.

£ 30,000-40,000
€ 40,900-54,500 US$ 46,300-62,000

John Drake became a Freeman of the Blacksmiths' Company in 1605, a subscriber to the Clockmakers' Company in 1630 and was active until after 1660. He seems to have been known for his poor temper, for when, in 1654, he was forced to pay fifteen years of quarterage arrears, he referred to a Warden as a 'turd and a shitten fellow'. Cast in the form of a tulip bud, this watch reflects the fashion for this flower during the 17th century. Tulips were - and are, of course - a well-loved flower. The price of tulip bulbs boomed in the 1630s only to implode at the end of the decade. Fortunes were made and lost. The centre of 'tulipmania' market in England was at the Royal Exchange.

For two very similar tulip-form watches, one by Richard Crayle and another by Simon Hackett, see: Sotheby's New York, Masterpieces from the Time Museum, Part Four, 13th October 2004, lot 514 and Sotheby & Co, The Percy Webster Collection, 27th May, 1954, lot 24. A further watch of very similar design to the present lot, signed *Henry Grendon at y Exchange Fecit* was formerly in the Dunn Gardner collection and later purchased by the Victoria and Albert Museum, the latter watch is illustrated in Britten, *Old Clocks and Watches and their Makers*, figs. 171 & 172.




Actual size



18

RICHARD CRAYLE, FLEET STREET

A RARE SILVER OVAL PAIR CASED PURITAN VERGE WATCH
CIRCA 1650

• gilt full plate oval movement, verge escapement, pinned-on pierced and florally engraved balance cock, plain flat steel balance, wheel and click set-up, gut line fusee, vase shaped pillars • plain silver dial, chapter ring with Roman numerals, inner quarter hour divisions, blued steel hour hand • plain oval silver case, the back with shuttered winding aperture, glazed cover with brass frame • leather covered outer protective case with gold tooled decoration • *movement signed Richard Crayle in Fleetstreet*
length including outer case & pendant 52 mm

PROVENANCE

Sotheby's London, *Chester Beatty Collection part II*, 17th June 1963, lot 182
Antiquorum Geneva, *The Ruscitti Collection*, October 2001, lot 568

LITERATURE

Terence Camerer Cuss, *The English Watch, 1585-1970*, p. 75, pl. 33

£ 18,000-22,000
€ 24,500-30,000 US$ 27,800-34,000

It is thought that Richard Crayle was originally a member of the Blacksmiths' Company. Later, he was one of the original petitioners for a Clockmakers' Company but for some reason was never formally admitted. He was a witness to the will of Robert Grinkin Senior in 1626. Richard Crayle died around 1662. See: Brian Loomes, The Early Clockmakers of Great Britain, 1981, p. 171. This lot appears to be the same as one offered in the Chester Beatty Collection at Sotheby's London in 1963. Although not illustrated, the description fits in detail, including the protective leather outer case.

A tulip-form watch by Richard Crayle was included in *Masterpieces from the Time Museum, Part Four, Vol. 1,* Sotheby's New York, 13th October 2004, lot 514. A further watch by Crayle is in the collection of the Victoria and Albert Museum in London.







Actual size



19

EDWARD EAST, LONDINI

A VERY FINE GILT-METAL OVAL VERGE WATCH WITH SCALLOPED EDGED ROCK CRYSTAL CASE
CIRCA 1650

• gilt full plate movement, pierced and engraved pinned-on balance cock, plain steel balance, worm and wheel set-up, gut line fusee, early Egyptian pillars • silver dial finely engraved to the centre with daffodils and tulips, Roman numerals with quarter and half-hour divisions, gilt dial plate with floral engraving, floriate hand • the rock crystal covers with radiating facets, the bezel and case with floral engraving • *movement signed Edward East, Londini*
length including pendant 48 mm x 30 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p.77 pl. 34

£ 30,000-40,000
€ 40,900-54,500 US$ 46,300-62,000

By the early 1650s, watches were made to be worn in some form of pocket and therefore pendant watches from the Commonwealth period are rarely seen. The rock crystal to both the front and back of the case have radiating facets which emanate from small, slightly dished, centres, matched by the edges of the gilt metal case. Shorter subsidiary lobes are cut on the facets, giving the overall impression of flower heads. The dial is beautifully engraved with fine and subtle shading providing an excellent three-dimensional effect. A comparison can be made with slightly earlier dials by Masterson and Drake, see lots: 13 and 17.

For a note on Edward East, see lot 10.



Actual size









20

RICHARD BOWEN

A RARE AND HISTORICALLY SIGNIFICANT SILVER ASTRONOMICAL VERGE WATCH WITH ENGRAVING OF CHARLES I BASED ON A SEVENTEENTH CENTURY ENGRAVING BY WILLIAM MARSHALL
CIRCA 1660



• gilt full plate movement, screwed-on florally decorated pierced balance cock, plain steel balance, worm and wheel set-up, Egyptian pillars • concentric astronomical gilt and silver dial indicating months and number of days in the month, date, hours, age of the moon, twice times twelve hours and moon-phases within a fixed night sky • silver inner case and silver outer case, back centred by an engraving of Charles I in prayer based on the engraving by William Marshall (1617 - 1649), large flower heads framing the scene and to the bezel • *movement signed Richard Bowen Londini Fecit*
diameter 58 mm

PROVENANCE

Christie's, Ralph Bernal Collection, 5th March, 1855, lot 3920

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 82-83, pl. 37
Baillie, *Old Clocks and Watches and their Makers*, Fifth edition, 1922, p. 650

£ 60,000-80,000
€ 82,000-109,000 US$ 93,000-124,000



Actual size

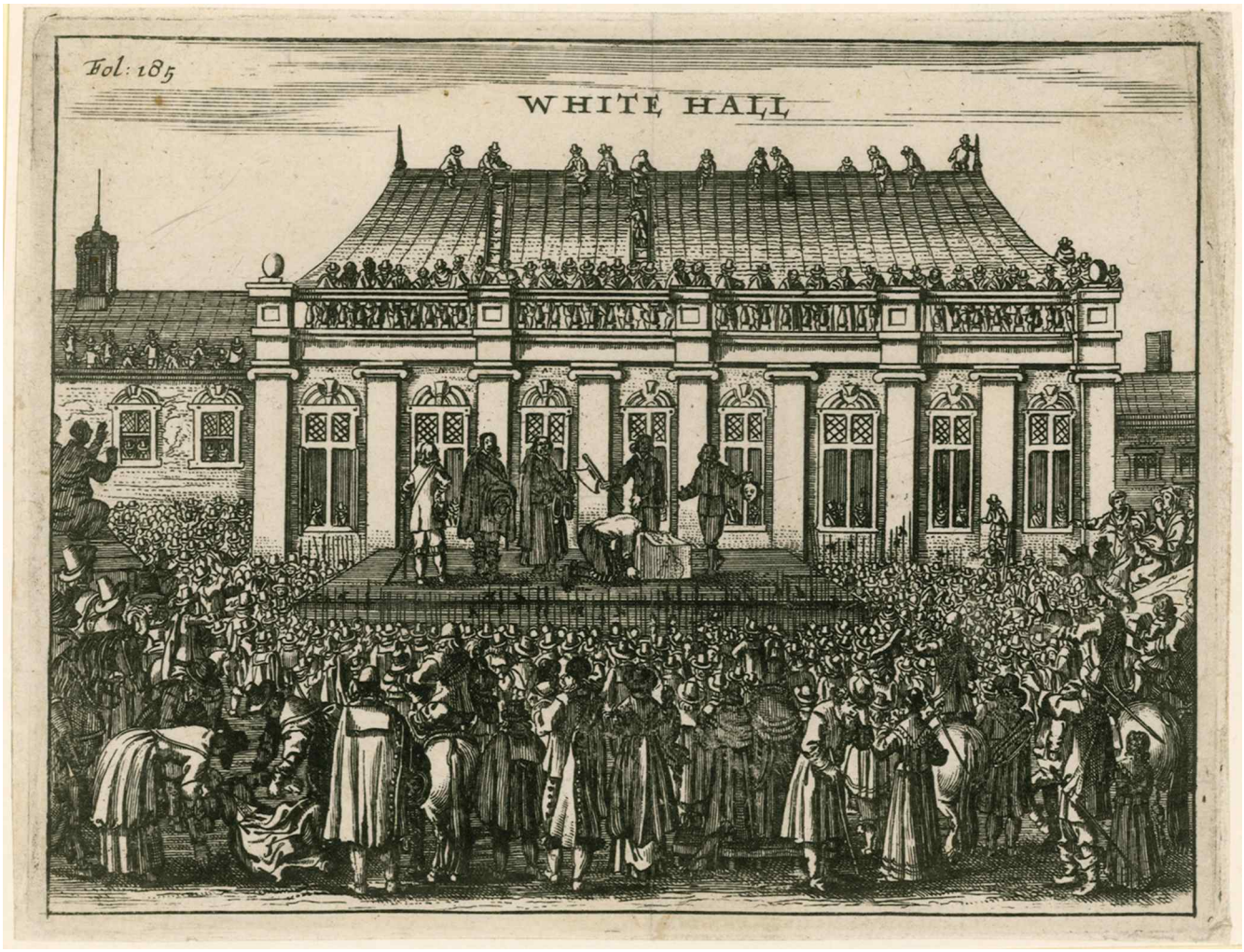


Anthony Van Dyck, *Triple Portrait of King Charles*
Courtesy of Bridgeman Images


Dec. 31 Nov. 30 Oct. 31 Sep. 30 Aug. 31 Jul. 31 Jun. 30 May. 31 Apr. 30 Mar. 31 Feb. 28 Jan. 31


And what I Say to You I Say unto all Watch


1775
Gloria
Vanitas



Execution of Charles I Courtesy of Bridgeman Images

Richard Bowen (c.1636-1677) was apprenticed to Robert Smith in 1650 and was free of the Clockmakers' Company in 1657. The engraving on the outer case is a faithful rendering of a scene after William Marshall (1617-1649), produced immediately following Charles I's execution in 1649. It was used for a frontispiece of *Eikon Basilike* published the same year. The *Eikon Basilike* contains a combination of prayers and contemplations, supposedly by Charles I right before his death. The book portrays him as a martyred, pious king, and was published shortly after his beheading. It is most likely the engraving was done about the same time as the watch was made or soon after the Restoration of the monarchy in 1660 and before Bowen's premises were burnt down during the Great Fire in 1666. Certainly the large flower heads framing the scene are commensurate with this period. On the back of the inner case a young man in doublet and hose listens to a figure in a heavenly cloud whose words are engraved within a ribbon - 'And what I sai to you, I sai to all, watch' - suggesting Charles II being encouraged by his father. One imagines this may have been some sort of rallying cry for royalists during the Civil War - they should watch, not lose heart, and be ready! In any event, double meanings in general and the guardedness that they afforded had, no doubt, been especially popular and continued to be so.

This lot was part of the extensive collection formed by Ralph Bernal which Christie's dispersed in March 1855 (lot 3920). The catalogue noted 'This watch is said to have been given by Charles I to Colonel Hammond, at Carisbrooke' - clearly a case of nineteenth century romanticism. *Eikon Basilike* proved very popular; it was reprinted many times and republished even in the 18th century. See, Camerer Cuss, *The English Watch, 1585-1970*, p. 82.



Frontispiece of the *Eikon Basilike* Courtesy of Bridgeman Images



21

ROBERT WHITWELL

AN EXTRAORDINARY EARLY SILVER CASED VERGE WATCH WITH MINUTE HAND AND INNER ROTATING HOUR DIAL
CIRCA 1665

• gilt full plate movement with early four wheel train, verge escapement, worm and wheel set-up, gut line fusee, balance cock pierced and engraved with floral decoration, Egyptian pillars • silver dial with central disk engraved with *Eros* atop an hourglass holding an arrow indicating the hours upon an inner track, central blued steel decoratively turned minute hand, hours marked by Roman numerals, outer minute track with Arabic numerals, outermost silver date ring with small indicator on gilt ring beneath • plain polished silver case, covered winding aperture to rear • *movement signed Robert Whitwell Fecit*
diameter 52mm

PROVENANCE

The collection of Charles Shapland, 1894
H. Marryat Collection

LITERATURE

G.H. Baillie, C. Clutton, C.A. Ilbert, *Britten's Old Clocks and Watches and Their Makers*, Third edition, pp. 180-181
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 87, pl. 40
Marryat, *Henlein to Tompion, 1938, pp. 64-65, fig H1*

£ 18,000-25,000
€ 24,500-34,100 US$ 27,800-38,600



Anonymous, *The Great Fire of London, with Ludgate and Old St. Paul's*



Due to the inaccuracy of early watches, relatively few were made with minute hands prior to the introduction of the balance spring. Watches before the 18th Century had a variety of different dials that incorporated minutes and hours. Makers often attempted to display an accurate time using only one indicator, and created dials such as the differential dial, the six-hour dial, or the wandering-hour dial. After 1700, dials became much more standardized. Many of the watches with wandering-hour dials had some mark of royalty on them, such as a portrait or an engraving of the royal arms.

The glass is held by a split bezel, which makes this is a reasonably early example of this method of retention.

Robert Whitwell was apprenticed to Robert Grinkin (see lot 7) in June 1642 and was a Freeman of the Clockmakers' Company in 1649. He lost his premises in the Great Fire of 1666 and was given ten shillings charity by the Clockmakers' Company for 'relief in his sickness' in 1673/74. He was dead by 1678. See, Brian Loomes, The Early Clockmakers of Great Britain, 1981, pp. 576-677

For a footnote on H. Marryat, see lot 15.

"...It made me weep to see it. The churches, houses, and all on fire...was enough to put us all out of our wits...for it looks just as if it was at us, and the whole heaven on fire...our feet ready to burn, walking through the town amongst the hot coles... poor wretches carrying their goods there"

THE DIARY OF SAMUEL PEPYS, 2ND SEPTEMBER-5TH SEPTEMBER 1666



22

ROBERT WILLIAMSON

A HIGHLY UNUSUAL SILVER PAIR CASED WATCH WITH DATE AND REVOLVING CENTRAL HOUR DIAL
CIRCA 1670

• gilt full plate movement, escapement *converted to lever*, decoratively pierced and engraved balance cock and foot, plain flat balance, *now with* blued steel balance spring, worm and wheel set-up, Egyptian pillars, *modified* fusee *now with chain* • the silver dial with central disc engraved with *Father Time* carrying a scythe in one hand and pointing to the hours with the other and *inscribed* 'I Stay for No Man', chapter ring with engraved Roman numerals, outer silver date ring with small indicator on brass ring • plain polished inner case, the centre of the back with an engraved crest of a *Thistle and Bee,* shuttered winding aperture, leather covered outer case with fine piqué work • *movement signed Robert Williamson, Royal Exchange* diameter 52 mm including outer case

PROVENANCE

The Collection of Lord Harris of Belmont
Antiquorum, Geneva, The Sandberg Watch Collection, 31st March and 1st April, 2001, lot 138

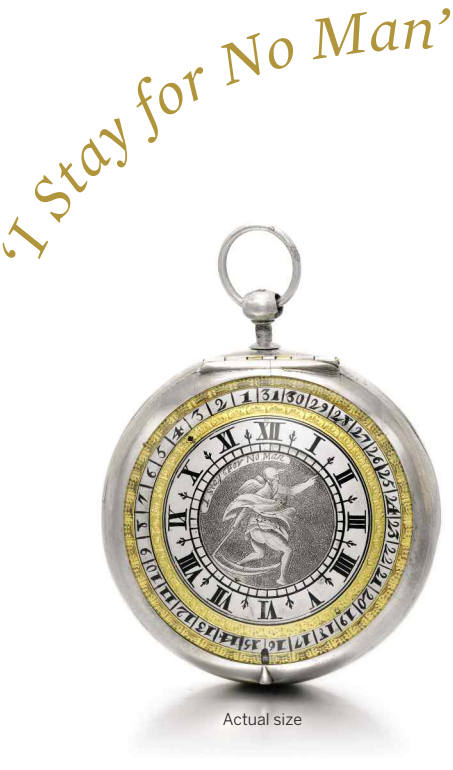
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 90, pl. 42

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

To the dial centre is a revolving silver disc engraved with Father Time pointing to the hours with one hand whilst, in the other, he holds a scythe. Above his head a banner reads *'I stay for no man'* and his gait certainly implies that he is in a hurry. Interestingly, the Greeks confused their word for 'time', *chronos* with that of *Cronus* the god of agriculture whose attribute was a sickle, in due course this became the scythe of Father Time. His wings seem to have first appeared in the illustrations of Renaissance artists. See: James Hall, Hall's Dictionary of Subjects and Symbols in Art, 1993, pp. 119-120. Robert Williamson was apprenticed in October 1658 and Free of the Clockmakers' Company in 1666, the year of the Great Fire of London. He became Clockmakers' Company Assistant in 1682, Warden from 1695 and Master in 1698. Williamson is recorded as working from St Bartholomew's Lane in 1691, close to the Royal Exchange. See Brian Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 580.





Actual size


I Stay for No Man

23

HENRY JONES, LONDON

AN IMPORTANT SILVER PAIR CASED VERGE WATCH
WITH EARLY BALANCE SPRING
CIRCA 1680

• gilt full plate movement, verge escapement, decorative pierced and floral engraved balance cock, plain three-arm balance with spring, five wheel train, fusee and chain, tulip pillars • silver champlevé dial with rosette to the centre, large Roman numerals, chapter ring with quarter hour divisions, blued steel double-ended tulip form hand • plain silver inner case, shuttered winding aperture to back, *case maker's mark SB below a crown for Samuel Botwell*, later stirrup pendant and bow (circa 1700) • outer fish skin covered protective case finely decorated with piqué work of floral design • *movement signed Hen. Jones, Londini*
diameter including outer case 51 mm

£ 18,000-22,000
€ 24,500-30,000 US$ 27,800-34,000

This watch is of the highest quality and an especially early example of a watch with a balance spring and the Tompion form of regulation. Most unusually, the train is of five wheels rather than the normal four, this is to aid the smooth transmission of power to the verge escapement.

Henry Jones, an outstanding maker, flourished during the last quarter of the 17th century. He was born circa 1642 in Southampton, re-locating to London in 1654 as an apprentice to Benjamin Hill and advantageously moving soon after, to the workshop of Edward East. He obtained his freedom from the Clockmakers' Company in 1663 and served the company in a variety of capacities, becoming Master in 1691. After completing his apprenticeship, Jones continued to work with East until 1672, when he took premises in the City of London, off Fleet Street, in the area known as The Temple. It is clear that he took a keen interest in the introduction of the balance spring and there are two other early examples of his work, using an early form of balance spring, still in existence. One, from about 1678-80, has a Barrow regulator, see, Camerer Cuss, *The English Watch 1585-1970*, pl. 50, p. 113, the second example with straight spring mounted above an oval bridge cock was formerly in the Time Museum. It is interesting that Jones sought to make the present watch without a minute hand, despite the obvious time keeping advantages bestowed by the use of a balance spring. Perhaps in this early application, Jones wished to avoid the potential interference that this and its motion work might have on the good going of the mechanism. Henry Jones died in 1695 and is buried in St. Dunstan in the West, Fleet Street, London.





Actual size


Vulliamy
London

24

EDWARD BRIDGMAN

A RARE SILVER PAIR CASED VERGE WATCH
CIRCA 1670

• gilt full plate movement, verge escapement, screwed-on pierced and decoratively floral engraved balance cock, flat steel balance, fusee and chain, worm and wheel set-up, tulip pillars • silvered champlevé dial, large Roman numerals, inner quarter hour divisions, the centre with engraved floral motif, single blued steel hour hand • plain silver inner case, the back with shuttered winding aperture • outer protective case with fish skin covering and finely decorated with piqué work • *movement signed Edwardus Bridgman, Londini*
diameter 52.5 mm

EXHIBITED

Sotheby's London, 9th November, 1999, lot 20

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 94, pl. 45

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

The design of this watch appeared around 1670, although it is possible that the present watch dates to a little later in that decade. Bridgman emphasized clarity in this piece by placing the large Roman numerals at the edge of the dial whilst still allowing for a substantial ring calibrated for the quarter hours. Watches with four wheel trains (which allowed for power reserves in excess of 24-hours) were becoming increasingly prevalent from the late 1660s and the dial design of the present watch was one popularly used on such watches. These eye catching dials would certainly have marked out their owners as being in touch with the latest fashions and the emphasis placed on their quarter hour divisions would have suggested to the viewer, rightly or wrongly, that the watch was a more accurate timekeeper. These dials were also often fitted with a key-set hand, which helped to avoid damage to the dial's surface that might otherwise be caused by fumbling fingers moving the body of the hand itself. See Camerer Cuss, *The English Watch 1585-1970*, p. 94.

Edward Bridgman was apprenticed in 1655 to John Matchett of Russell St., Covent Garden. Bridgman was made a Freeman of the Clockmakers' Company in 1662.



Actual size




Augustus Bridgman Londini

25

CORNEILUS HARBERT, LONDON BRIDGE

A HIGHLY UNUSUAL AND EXTREMELY RARE SILVER PAIR CASED PRE-BALANCE SPRING VERGE WATCH
CIRCA 1670

• gilt full plate movement, verge escapement, elongated floral engraved balance cock and foot, worm and wheel set-up, fusee and chain, unusual decorative pierced pillars • silver dial with asymmetrically placed hour numerals, matte gilt centre with short hour hand, outer silver date ring with revolving pointer on a narrow gilt band • plain polished inner case, the back with shuttered winding aperture, the outer case with fish skin covering and decorative silver piqué work with a pattern of rosettes • *movement signed Cornelius Harbert, London Bridg.* diameter 52 mm

PROVENANCE

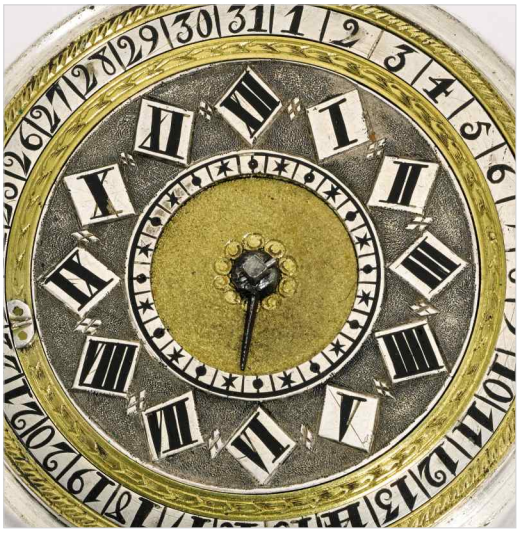
Sotheby's London, Percy Webster Collection, 27th May, 1954, lot 36

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

Formerly in the Percy Webster Collection, this watch has an exceptionally rare dial and unusual decoration to the outer case. It is believed that just two other watches are currently known with a similar dial treatment, one by Richard Jarrett is shown by Britten (1922), fig. 334 and a further similar example by Henricus Harper is illustrated by Baillie in his *Watches*, pl. XLV. Cornelius Harbert was born c. 1645 and was first apprenticed in April 1659 to Davis Mell, moving to William Grout in February 1660/61. He was a Freeman in 1667/68, worked at London Bridge and died some time after 1705. Harbert took on a number of apprentices although clearly not all were up to scratch; Thomas Drew, whom he took on in April 1671, lasted only a year before being dismissed as "incapable of learning his trade." See Loomes, *The Early Clockmakers of Great Britain*, 1981, p.280.

Percy Webster (1862-1938), the leading antiquarian horologist of his day and one-time Master of the Clockmakers' Company, was for over forty years in a position of unique advantage to follow the market in clocks and watches. He acquired a comprehensive collection ranging from English watches to Continental clocks, and it included pieces by master watchmakers from Vautrollier to Quare. His collection was particularly strong in early watches of the 16th and 17th centuries, including the well-known enamelled portrait watch of John Harrison. Webster was an antique dealer and expert horologist, and was elected Master of the Clockmakers' Company in 1926.







Actual size

26

JONATHAN PULLER, LONDON

A SUPERB GOLD PAIR CASED VERGE WATCH WITH FILIGREE WORK OUTER CASE
CIRCA 1682-1685

• gilt full plate verge movement, three-arm steel balance, the decoratively engraved balance cock with open piercing, small silver regulator plate with decorative pierced gilt indicator, unusual tulip-form pillars, fusee and chain • gold champlevé dial, the centre with raised radial foliate decoration, Roman numerals, diamond-shaped half-hour division, outer Arabic minute track, blued steel beetle and poker hands, plain gold inner case, the outer case with detailed filigree decoration interspersed with flower heads and leaves, plain pendant, inner case *indistinctly signed possibly JH for John Harbert* • *movement signed Jonathan Puller London,* the dial underside stamped *WB possibly for William Bertram*
diameter 48 mm

PROVENANCE

The Sternberger Collection, Sold at Sotheby's London
The Courtney Ilbert Collection
Michael Inchbald, Nephew of Courtney Ilbert
Sotheby's London, 28th October 1963, lot 70

EXHIBITED

London, Science Museum, *British Clockmaker's Heritage Exhibition*, 1952, exhibit no. 277
London, Victoria and Albert Museum, *Third International Art Treasures Exhibition*, 1962, exhibit no. 402

LITERATURE

Terrence Camerer Cuss, *The English Watch 1585-1970*, pp 114-115, pl. 52

£ 30,000-50,000
€ 40,900-68,500 US$ 46,300-77,500

The present lot comprises OF several notably rare features; its filigree case, seldom found on English watch cases, the dial maker's stamp on the dial's underside, the lack of quarter division, and the early use of a balance spring. Jonathan Puller (1662-1707) began his career apprenticed to Nicholas Coxeter in August 1676, before moving onto John Miller. Puller became free of the Clockmakers' Company in 1683 and went on to have eight apprentices of his own. He was assistant to the Clockmakers' Company in 1701.

Courtenay Adrian Ilbert (1888-1956) amassed one of the most comprehensive horological collections of the 20th Century. He started collecting watches and clocks while still young, and his most prolific period of collecting occurred in the 1920s and 1930s, Ilbert's collection included watches that demonstrated the mechanical progress in the history of horology. He became a Liveryman at the Clockmakers' Company and a Fellow of the British Horological Institute. His interest in horology led to the start of the Antiquarian Horological Society, which was founded in his dining room on the 1st of October, 1953. In 1958, his collection, of nearly 2,300 watches, chronometers and clocks, was purchased for the Nation, and now resides in the British Museum.



Actual size





27

THOMAS TOMPION

A SUPERB GOLD PAIR CASED VERGE WATCH
1697-1713, NO. 0165

• gilt full plate movement, verge escapement, pierced and engraved balance cock with pierced foot, flat steel three-arm balance, fusee and chain, tulip pillars • gold champlevé dial, Roman numerals, outer Arabic minute track, the *signed* cartouche surrounded by two putti holding a garland of flowers, tulip hour and poker minute hands • plain gold cases, the outer case with square hinge and rounded thumb-piece, the inner case with shuttered winding aperture, *case maker's mark WS for William Sherwood, with London hallmarks for 1697,* outer case *hallmarked 1713 also with maker's mark WS for William Sherwood • movement signed T Tompion London, inner case and movement numbered 165 or 0165*
diameter 52 mm

£ 40,000-60,000
€ 54,500-82,000 US$ 62,000-93,000



Actual size



The central cartouche with two putti holding a garland of flowers was a typical design element that Tompion began using in the 1690s. The movement, with its tulip pillars and foliate engraved cock, without mask, also exemplifies Tompion's style. Interestingly the inner case of this watch is hallmarked 1697, whilst the outer case is hallmarked 1713. Both cases are stamped with the maker's mark WS for William Sherwood and both maker's marks appear to be from the same punch, as matching natural 'faults' within the punch mark can be seen to both cases – however, it is curious that the cases should have been hallmarked some fifteen years apart. Stylistically the outer case could date from either 1697 or 1713. Jeremy Evans speculates that the '0' in front of the movement number is equivalent to 1000 and hence this watch is listed as no. 1165 in his book: *Thomas Tompion at the Crown and Three Dials*.

Thomas Tompion (1639-1713), the greatest of English clockmakers was born the son of a blacksmith at Ickfield Green, a hamlet in the parish of Northill, Bedfordshire. It seems that he was trained, with his younger brother James, in the art of blacksmithing. 'When you next set your watch', wrote the poet Matthew Prior (1664-1721), 'remember that Tompion was a farrier and began his great knowledge in the Equation of Time by regulating the wheels of a common Jack, to roast meat'.

Very little is known of Tompion's early life, but he was likely involved at some point in the repair of the local church clock as this was usually blacksmith's work. Perhaps he developed his passion for horology from this. There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop but on September 4th, 1671, he was admitted to the Clockmakers' Company and became Master in 1704.

In 1674 Tompion was introduced to Robert Hooke, the most important English experimental physicist of the 17th century. The following year, 1675, Hooke employed Tompion to make a watch with a special double-spring on the balance. On 7th April, Hooke, accompanied by Tompion and Sir Jonas Moore, went to Whitehall Palace and showed the watch to King Charles II. The King was so impressed that he ordered a watch from Tompion for his own use.

Tompion employed several apprentices, most notably, Edward Banger who married Tompion's niece in 1694 and became free of the Clockmakers' Company in 1695. He formed a partnership with Tompion in 1701 but some years later a serious quarrel appears to have taken place and, after about 1708, they ceased to collaborate. The cause of the quarrel is not known but could possibly have been the result of rivalry between Banger and George Graham. The latter had worked as a journeyman in Tompion's workshop since 1696 and had married another of his nieces. He was taken into partnership by Tompion in 1710 and succeeded the business on Tompion's death in November 1713. Tompion was buried in Westminster Abbey, indicating the high esteem in which he was held, during his lifetime.


Tompion
London
Tompion
London

28

ATTRIBUTED TO CHARLES GOODE

AN EXCEPTIONALLY UNUSUAL AND VERY RARE SILVER CASED VERGE WATCH WITH SIX HOUR DIAL, SECONDS AND INDICATIONS FOR DAY OF THE WEEK AND MONTH CIRCA 1690-95

• gilt full plate movement, verge escapement, decoratively pierced and engraved masked balance cock, fusee and chain, broad tulip pillars • silver champlevé six-hour dial with engraved trophies of war, inner chapter ring with raised Roman numerals for the hours, outer chapter ring calibrated in 60-minute sectors for each of the 6 hours, apertures for the month and day of the week, sector calibrated 1. 18. 22. 29, subsidiary seconds dial, gilt dial edge • single silver case hinged at twelve, lever to inner bezel to start/stop movement, the back with large engraved monogram, three substantial seals to the edge of the case back with the arms and crest of the Dashwood family, *engraved* at the edge of the dial *Richard Dashwood Esq. of Dearham Grange in Norfolk, movement signed C W P Invt, case with maker's mark R B probably for Richard Blundell*
diameter 50mm

PROVENANCE

Richard Dashwood Esq of Dearham Grange, Norfolk
Sotheby's London, The Edward Hornby Collection, 1st December 1978, lot 33
Sotheby's New York, The Time Museum, 11th December 1986, lot 28
Sotheby's New York, 21-22nd February 1996, lot 617

LITERATURE

Paul Tuck, *Antiquarian Horology* , Winter 1988, pp. 610-612
Jeremy Evans, *Antiquarian Horology*, Summer 1989, pp. 197-199
Paul Tuck, *Antiquarian Horology*, Autumn 1989, pp. 321-322
Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 124-125, pl. 60

£ 15,000-25,000
€ 20,500-34,100 US$ 23,200-38,600





This is an extremely innovative and technically accomplished watch that has ensured its place, at varying times, in some of the most important watch collections ever assembled. The watch combines a series of highly unusual features. First and most notably, the central hand indicates both hours and minutes, the former to a small inner ring, the latter calibrated at the edge of the dial. In order to incorporate both indications from a single hand, the dial is calibrated into 6 hours with each hour divided into minutes on the outer ring. Quite extraordinarily, the watch not only has a seconds dial – one of the earliest recorded watches to have this feature - but also a lever to the inner band which acts on the contrate wheel to start and stop the movement, thereby allowing it to be used as a seconds timer. The front bezel has to be opened by the pendant in order to reach the stop/start lever, the three large seals to the case sides allow the user a firm grip when opening the bezel and when using the lever. A very similar watch, which differs only in some elements of its engraved dial and case decoration can be found at La Musée International d'Horlogerie in La Chaux de Fonds, Switzerland. A further example, with almost identical dial layout and also with three large bosses to the case sides, is illustrated and described in H. Marryat, Henlein to Tompion, 1938, p.71. These two watches, together with the present piece, are variously signed CW or CWP (the P seems to appear in the final loop of the W). Paul Tuck, in his article Charles Goode – CW an Enigma (Antiquarian Horology, Winter 1988), where he discusses the present watch and the watch in the Chaux de Fonds Museum, notes two further watches that are signed CW [or perhaps CWP]: one with very similar case to the present watch but with a 'normal' six hour dial and two hands is signed Chas. Goode; a second example that is now in a later case and, instead of a seconds dial has the signature 'Goode' within a cartouche. Consequently, although it is difficult to firmly attribute the present watch to Charles Goode himself, there is certainly evidence to link him with its production or finishing – assuming that C.W. or C.W.P. was not a pseudonym for Charles Goode, perhaps the mysterious CWP was in fact the designer or, indeed, manufacturer of these watches. In his book, Henlein to Tompion, H. Marryat suggests that his watch (mentioned above) may have been used for taking a pulse (see op. cit. p.72), however, perhaps the intention for the present watch was for timing a horse along a Chase. Racing horses along a Chase, usually a measure mile, was a popular pastime amongst the gentry during this period. The present watch would therefore have been the ideal gadget for its original owner, Richard Dashwood, and an innovative piece of technology with which to impress his friends.

Charles Goode was Free of the Clockmakers' Company in 1686.



Actual size

29

MATHIEU DES HAIS, LONDON

A RARE SILVER PAIR CASED VERGE WATCH WITH DATE AND RADIANT SUN
CIRCA 1700, NO. 254 AND 57

• gilt full plate verge movement, flat steel balance with spring, pierced balance cock finely engraved with a grotesque mask at the neck, an angel's head, squirrels, and a bird among scrolling acanthus leaves, tulip pillars, fusee and chain • silver champlevé dial decorated with a grotesque head and maker's signature framed within an upper cartouche, left hand aperture displaying the date, right hand aperture displaying a fixed radiant sun, Roman numerals, outer Arabic minute track, blued steel tulip and poker hands • plain inner and outer case, *inner case with case maker's mark GN for George Nau and numbered 254, outer case marked BI possibly for Benjamin Jeffes • movement signed Mathieu Des hais London, 254 and 57*
diameter 55.5 mm

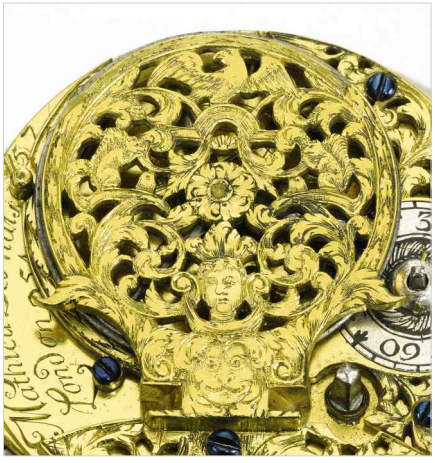
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 74 pl. 66.

£ 5,000-7,000
€ 6,900-9,600 US$ 7,800-10,800

Very little is known of Mathieu Des hais of London, Baillie records a watch made by him, whilst Britten records a bracket clock. Clearly, as demonstrated by the present lot, he was a maker of the highest order. A special feature of this watch and another by Des hais, numbered 79 (see, Camerer Cuss, *The English Watch,* p.110) is that both ends of the balance spring are secured, not by the normal circular pin and hole, but the superior method of square tapered pins in square holes. Interestingly, Jeremy Evans writes of the Des hais watch no.79, in his book *Thomas Tompion at the Dial and Three Crowns* (2006, p.117) noting "it displays workmanship closely comparable to Tompion's style." It is also interesting to note that the tulip hour and the minute hand on the present watch are almost identical to Tompion's work of this period.







Actual size



30

WILLIAM SINCLARE, LONDON

A UNUSUAL SILVER PAIR CASED VERGE WATCH
WITH MOCK PENDULUM
CIRCA 1700, NO. 78

• gilt full plate movement, verge escapement, fusee and chain, round baluster pillars with foliate capitals, the balance in the form of a mock pendulum between top plate and dial • silver champlevé dial, Roman numerals, outer Arabic minute track, tulip form hour and poker minute hands, glazed aperture to reveal the mock pendulum, subsidiary dials/squares for regulation to the left and catch to lock movement into case to the right • silver inner case, the back with winding aperture and *engraved: "Mrs Mary Carlill, died 28th March 1846, aged 75"*, stirrup pendant and bow • plain silver outer case, *inner case with maker's mark S over W, outer case with maker's mark TW with rays above • movement and dial signed Will Sinclare, London, movement and inner case numbered 78*
diameter 56 mm

LITERATURE

T P & T A Camerer Cuss, The Camerer Cuss book of Antique Watches, p.95, pl. 43
Terence Camerer Cuss, *The English Watch 1585-1970,* p. 138, pl.69

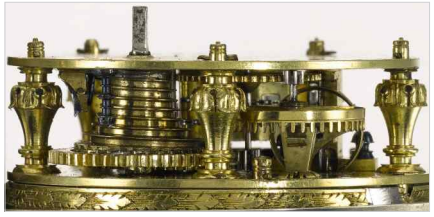
£ 6,500-9,500
€ 8,900-13,000 US$ 10,100-14,700

The 'pendulum' shown to the aperture at the front of the watch is a decorative device mounted onto the balance, moving as it oscillates and creating the appearance of a clock pendulum. By mounting the balance between the dial and movement, the backplate is treated in an unconventional manner and becomes of full plate design, allowing for a central cartouche which is signed and numbered by the maker and surrounded by two decoratively engraved half figures of winged nymphs. The symmetrically placed subsidiary dials to the dial for regulation and case/movement locking are also an unusual feature.

It is possible that William Sinclare was an Irish maker, as a Dublin maker of the same name is recorded as having worked during this period. Camerer Cuss notes in *The English Watch,* p. 138, that the present lot signed William Sinclare, London may well be the same maker as William Sinclare, known to have worked in Dublin. Baillie records a W. & Gordon Sinclare, Dublin working circa 1725 and a William Sinclare, prior to 1753. Camerer Cuss *Op.Cit* also mentions a William Sinclare recorded as working in Dublin between 1698 and 1741, as well as a watch signed William Sinclaire Dublin numbered 224, shown at The Antiquarian Irish Section Exhibition in Dublin, 8th December 1975 Item 2 where it was described as: "A verge watch movement No. 224 by William Sinclaire, Dublin, c. 1695. Good quality movement typical of the period (in later case). William Sinclaire was working 1698-1741 and took five apprentices between 1725 and 1741."



Actual size






Mrs Mary Cardill
died 28th March 1846.
aged 75
Sinclare
LONDON

31

HENRY GODFREY, LONDON

A RARE SILVER AND TORTOISESHELL PAIR CASED
SUN - MOON WATCH
CIRCA 1690

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock and foot, flat three-arm balance, tulip pillars, fusee and chain • silver champlevé dial, large aperture with rotating disc divided into day and night, the hours indicated on an outer semi-circular chapter ring with Roman numerals, the daytime hours indicated by a gilt sun with pointer, the night hours indicated by the moon with pointer, inlaid with black and red wax highlights, outer Arabic minute track, single blued steel hand, the lower half of the dial with engraved scrolling foliage inhabited by birds below the signature • plain silver inner case, winding aperture to back, inner case with *maker's mark 'II' for Jonathan Jones* • tortoiseshell outer case with silver rondels, silver inlaid decoration, engraved birds and flowers at the quarters and, within a circular reserve, a vase, flowers and foliage • *dial and movement signed Hen. Godfrey, London*
diameter including outer case 54 mm

£ 6,500-9,500
€ 8,900-13,000 US$ 10,100-14,700





Actual size

Henry Godfrey was a Freeman of the Clockmakers' Company between 1685 and 1707. Britten, in his *Old Clocks and Watches and their Makers,* describes an entry in the London Gazette of 7-10th October 1700: "A pretty large-sized Pendulum-watch in a Tortoiseshell Case; it shews the Hours and Minutes with a Sun and Moon Dial Plate, made by Henry Godfrey, London."

A watch with six hour dial by Godfrey is illustrated in the *Camerer Cuss book of Antique Watches,* p. 78, pl. 29.


H. Godfrey
London

32

DAVID LESTOURGEON, LONDON

A RARE SILVER PAIR CASED WANDERING HOUR VERGE WATCH
CIRCA 1707, NO. 1331

• gilt full plate movement, verge escapement, large pierced balance cock engraved with the Royal Arms of Queen Anne, fusee and chain, Egyptian pillars • the dial with embossed figure of Chronos drawing Helios's chariot, semi-circular silver chapter ring for minutes to the upper edge of the dial, similar smaller semi-circular ring for the quarters beneath, in between a gilt-metal rotating disc carrying an aperture for the hours which rises like the sun and travels to the right, indicating hours, quarter hours and minutes, disappearing to be replaced by the next hour, plain inner case and outer case with square hinge, inner case with *maker's mark PW • movement signed L'esturgeon London 1331*
diameter 57 mm

PROVENANCE

Sotheby's London, The Charles Kalish Collection, 13th July 1964, lot 20

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 145, pl. 75

£ 6,500-9,500
€ 8,900-13,000 US$ 10,100-14,700

The balance cock of this watch is engraved with the Royal Arms adopted by Queen Anne after the Act of Union in 1707. Interestingly, another watch by David Lestourgeon, which dates to circa 1702, formerly in the Pierpont Morgan Collection, now in the Metropolitan Museum of Art, NY features a portrait of Anne's predecessor, King William III to the back-plate. The incorporation of these loyal Royal references may well represent a sense of national pride, celebrating the Union, and a new hope and optimism for the coming century, after the considerable social and political upheavals of the 17th century.

Makers at the end of the 17th century were by no means wedded to the standard dial configuration of concentric hour and minute hands, which had become more universal. As a result, some unusual dial designs were devised particularly by English watchmakers. During this period there were four principal variations of dial design: the six-hour dial, the wandering hour dial, the differential dial and the sun-and-moon dial.

In *Watches,* by Cecil Clutton and George Daniels, p.77, First Edition, 1965, the Authors write: "a peculiarity of the wandering hour watches is that nearly, if not quite all, surviving English specimens have a royal attribution, such as a royal portrait (James II, Mary, or Anne; no Charles II is known to the authors) on the dial; or the royal arms engraved on the cock; or both.... These distinctions have never been explained, and are additionally mysterious since several makers produced the type, not all of whom held a royal appointment. As one surviving example has the portrait of Queen Anne it is evident that what is, after all, a very sensible arrangement, continued in production well after the turn of the century." For a detailed explanation of how the wandering hour dial works, Op. Cit. pp. 76-77.

David Lestourgeon was a Freeman of the Clockmakers' Company between 1698-1731.



Actual size




0 5 10 15 20 25 30 35 40 45 50 55 60
XII
1 2 3 4

33

JOHN BUSHMAN, LONDON

A RARE SILVER PAIR CASED WANDERING HOUR VERGE WATCH, LIKELY MADE TO CELEBRATE THE ACT OF UNION OF 1707
CIRCA 1710

• gilt full plate movement, verge escapement, winged masked balance cock pierced and engraved with the Royal Arms, broad pierced cock foot, crested Egyptian pillars • semi-circular dial with wandering hour aperture engraved with the quarter hours, the silver sector with foliate decoration and engraved with armorials representing the parts of the Union, a harp, fleur-de-lys and lions, outer Arabic minute arc, *centre signed Bushman London*, below a painted portrait bust of a mature Queen Anne her greying hair held by a white lace comb, the cypher A at her left within a pierced gilt panel decorated with 'trophies of war': spears, trumpets, cannons and drums, the quarter hours marked above the plain inner case, the outer with square hinge, the back centred with engraved monogram with further decoration to the bezel, outer case containing a coloured watch paper of a seated lady, *case maker's mark IW for John Willoughby* • *signed Jno Bushman London*
diameter 54 mm

PROVENANCE

Cecil Clutton
Sotheby's London, *The George Daniels Horological Collection*, 6th November 2012, lot 46

LITERATURE

Clutton and Daniels, *Watches,* 1st Edition, 1965*,* figs. 255-256, colour plates: frontispiece & back cover

£ 25,000-35,000
€ 34,100-47,700 US$ 38,600-54,000

John Bushman became a Freeman of the Clockmakers' Company in 1692 and subsequently a Court Assistant in 1720. Born in Augsburg in 1661 as Johannes Buschman III, he travelled to London in 1690 where he changed his name to John Bushman.

A similar watch by John Bushman with wandering hour dial and also with portrait of Queen Anne, is illustrated and described in Watches – Henlein to Tompion by H. Marryat, pp.67-68). The Marryat watch is slightly earlier in date and shows a more youthful Queen. A further example by Bushman with Royal bust depicting King William III, is in the collection of the British Museum and published in David Thompson, *The British Museum Watches*, p. 58, 2008. The latter watch, like the present watch, also has a case by John Willoughby.

The present lot has both the portrait bust of Queen Anne and her Royal Arms. Queen Anne, became the Queen of England, Scotland and Ireland on 8 March 1702 and reigned until her death on 1st August 1714. She was the last Monarch of the House of Stuart and was succeeded by her cousin George I of Hannover.



Portrait of Queen Anne




BUSHMAN
LONDON

34

DANIEL DELANDER, LONDON

A FINE AND RARE SILVER PAIR CASED QUARTER REPEATING VERGE WATCH WITH PULSE PIECE
CIRCA 1705-1710 NO. 52

• gilt full plate movement, verge escapement, pierced and engraved balance cock, *later* diamond end-stone, flat steel balance, Egyptian pillars, fusee and chain, repeating on a bell to the inside case back • silver champlevé dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands, raised shell and scroll work above the signature and grotesque mask below, *Tompion's* chain and hinged quarter rack type repeating work • gilt metal bayonet-type dust cap • the inner case pierced and engraved with tight scrolling foliage inhabited by birds and flowers, an engraved lakeside town beneath the pendant and a masked head below 6 o'clock, the silver outer case with symmetrically arranged pierced roundels of varying sizes, aperture below 5 o'clock for the elongated pulse piece, the cases stamped *WI incuse for William Jacques* • movement *signed Dan Delander London*
diameter 58 mm

PROVENANCE

Sotheby's, London, 26th May 1978, lot 207
David Landes, Boston

LITERATURE

David Landes, Boston, *Revolution in Time*, fig 23.1
Terrence Camerer Cuss,*The English Watch 1585-1970*, p. 144, pl. 74

£ 10,000-20,000
€ 13,700-27,300 US$ 15,500-30,900

Daniel Delander was a journeyman of Thomas Tompion's, but also had his own business before Tompion's death in 1713. Although Delander did not produce many watches, they were all finished to a high standard. It should be noted that the present lot includes Tompion's chain and hinged quarter rack type repeating. Two additional unusual features are the watch's early bayonet-type dust cap and the unique activation set up for the dumb repeat, with a pipe that markedly protrudes from the outer case. Delander was one of the first makers to incorporate pierced rubies and ruby or diamond endstones for his balance staff pivots. As frequently occurred, this watch has been later fitted with a diamond endstone and jewelled bearings to the balance staff pivots, perhaps shortly after 1712.

Daniel Delander was born c. 1678 and apprenticed in April 1692 to Charles Halsted before transferring to Thomas Tompion. He was free of the Clockmakers' Company in 1699. Delander took on a number of apprentices and it is believed he died in 1733 See Loomes, *The Early Clockmakers of Great Britain,* 1981, p. 189.





Actual size


DELANDER
LONDON

35

JAMES DEBAUFRE, LONDON

AN EXCEPTIONALLY RARE LARGE SILVER PAIR CASED STRIKING AND REPEATING COACH WATCH WITH ALARM AND RUBY JEWELLED BALANCE
CIRCA 1705-1710

• gilt full plate movement, verge escapement, flat steel balance, balance pivot with ruby jewels to top and bottom, pierced and engraved balance cock, fusee and chain, square baluster pillars • silver champlevé dial, Roman numerals, outer Arabic minute track, central alarm indicator disc, blued steel beetle and poker hands, winding apertures for going and striking trains, female setting square for alarm disc • silver inner case with pierced and engraved scrolling foliage inhabited by birds, engraved lakeside town scene below pendant and grotesque mask below six o'clock, pull repeat cord to the case side between 7 and 8 o'clock, winding square for alarm train to case back, the leather covered outer case with circular piercings and finely decorated with silver piqué work • *movement signed Debaufre London*
diameter 104 mm

PROVENANCE

The Van Steenwegen Collection
Habsburg, Feldman, Hong Kong, The Van Cauwenburgh Collection, May 30, 1989, lot 529

LITERATURE

David Landes, *Revolution in Time,* p. 137
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 148, pl. 77

£ 35,000-45,000
€ 47,700-61,500 US$ 54,000-69,500

This watch is signed simply Debaufre London. However, engraved in the same manner, but concealed below the adjacent stop work is 'IAM' an abbreviation no doubt for James (Jacques) Debaufre who was born c. 1691. James was apprenticed to Roger Nichols in 1708 and free of the Clockmakers' Company in 1713.

The Debaufres were a talented Huguenot horological family that left France following the Revocation of the Edict of Nantes in 1685. In 1704, Peter and Jacob Debaufre, together with Nicholas Facio (a native of Basle who came to England in 1687), applied for and were granted a patent for the application of jewels to the pivot holes of watches and clocks. The patent grant met with considerable opposition from the Clockmakers' Company and was withdrawn, largely due to the fact that patents which restricted scientific advancement were not encouraged. The jewelling of watches, which reduced the friction and wear of parts, was a highly important development in the history of watchmaking, but the difficulty and expense of piercing jewels meant that its use was slowly taken up in England and hardly at all on the continent.

The present lot is likely the only known example of a work by the Debaufres with pierced jewels in a watch. The balance of the present watch is jewelled with rubies both to the top and bottom, each jewel having a deep blind hole and a brass setting with the ends closed at the edges. The top jewel has a separate blued steel end-piece screwed to the cock, the bottom held in place by a wedge. The fact that the jewels are not pierced right the way through would seem to suggest that this is an early prototypical arrangement. Significantly, no other watches by the Debaufre with pierced jewelling are recorded to have survived from this period.







Actual size

36

FRANCIS GREGG, LONDON

A FINE GOLD PAIR CASED EARLY QUARTER REPEATING VERGE WATCH
1711

• gilt full plate movement, finely engraved balance cock with cherubs and dolphin heads amongst foliate scrolls, index plate with serpent's head pointing to the regulator scale, round baluster pillars, repeating on a bell, dust ring with decorative engraving • gold champlevé dial, Roman numerals, outer Arabic minute track, signature cartouches, quatrefoil half-hour divisions, blued steel beetle and poker hands • inner case with pierced and engraved band featuring dolphin heads and birds, pulse piece to the band at 7 o'clock, outer pierced case, *outer case with marker's mark AR (Adam Roumieu), hallmarked 1711 • dial and movement signed Francis Gregg, London*
diameter 55 mm


Actual size



PROVENANCE

Christies, *Robert Atkinson Collection*, October 27 1953, Lot 97

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 159, pl. 85

£ 10,000-18,000
€ 13,700-24,500 US$ 15,500-27,800

Francis Gregg was apprenticed to John Clowes in 1691. He was registered at Gt. Russell street in 1711. It seems that Gregg was plagued by financial difficulties, Baillie notes that he was declared bankrupt whilst at St. James' (1714-1729) and was later declared insolvent whilst at York street in 1743.




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GREGG
London

37

MAURICE SMITH, ROYAL EXCHANGE LONDON

A RARE AND UNUSUAL GILT METAL AND SILVER PAIR CASED VERGE WATCH WITH CONCEALED APERTURES FOR DIGITAL TIME DISPLAY
NO. 492, CIRCA 1725

• gilt full plate movement, verge escapement, decoratively pierced and engraved winged masked balance cock, flat three-arm brass balance, baluster pillars, fusee and chain • silver dial engraved with scrolling foliage inhabited by birds and dolphin heads, two large apertures with blued steel covers for revealing (on depression of the pendant) the hours and minutes on discs • plain gilt-metal inner case, outer shagreen covered protective case, *inner case numbered 492 • movement signed Maurice Smith, Royal Exchange London, 492*
diameter 54.5 mm

PROVENANCE

Antiquorum Geneva, The Sandberg Collection, 31st and 1st March - April 2001, lot 232

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 158, pl. 84

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600

The highly unusual dial arrangement of this watch comprises two shuttered apertures which lower, upon depression of the pendant, to reveal the time. The shutters reveal hour indication to the upper aperture and minutes to the lower, the numerals appearing on discs which turn with the motion of the movement. A similar watch signed "*Busman London*" was formerly in the Time Museum, later sold at Sotheby's, New York, 19th June 2002, lot 17. A further example signed by *John Bushman* is in the Victoria and Albert Museum, London.

Maurice Smith was born c.1680 and apprenticed in September 1693 to Robert Webster. He was a Freeman of the Clockmakers' Company in July 1702.





Actual size



38

JOHN HALSTED, LONDON

A SUPERB GOLD QUARTER REPEATING PAIR CASED VERGE WATCH
1712

• gilt full plate verge movement, masked pierced and engraved balance cock, striking on a bell, round baluster pillars, fusee and chain • gilt champlevé dial, Roman numerals, outer Arabic minute ring, *fleur de lys* half hour markers, cartouche to the centre with cherub's head, fine beetle and poker hands • inner case centred by a rosette and with engraved initials, engraved bust of a young woman beneath a canopy flanked by a lion and a unicorn to the pierced and engraved band, outer case depicting twelve female busts alternating wearing crowns, monogram to the centre, pulse piece at 5 o'clock, *hallmarked 1712, case maker's mark EE, possibly Edward East II • dial signed, movement signed in Gothic script John Halsted, London*
diameter 58 mm



PROVENANCE

Ralph Bernal Collection, Christie and Manson, April 1855, lot 3878

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 160-161, pl. 86
G. H . Baillie, *Watchmakers and Clockmakers of the World*, 1947, p. 141.

£ 60,000-80,000
€ 82,000-109,000 US$ 93,000-124,000



Actual size


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HALSTED
LON DON



Portrait of Queen Anne



Portrait of Queen Caroline

John Halsted was Free of the Clockmakers' Company in 1698. This watch is an excellent early example of embossed and chased work, with the repeated use of a series of single punches. At the auction of the Ralph Bernal Collection at Christie and Manson in 1855, it was noted that the present watch was given by Queen Anne to Sarah Churchill, Duchess of Marlborough. In her will, the Duchess of Marlborough wrote: "...I give to Mrs. Ann Pattinson my striking watch which formerly belonged to her mistress my Lady Sunderland..." Lady Sunderland was the Duke and Duchess of Marlborough's second daughter, Ann Spencer, who died in 1716.

It is well known that Queen Anne and the Duchess of Marlborough were close friends and so it is possible, of course, that Queen Anne had given the watch to the Duchess who in turn had presented it to her daughter Lady Sunderland. However, the watch carries hallmarks for 1712-1713 and by this time Anne was expected to die but had not named a successor. Six of the twelve busts to the outside case back are an identically crowned portrait that could be Queen Anne, to the inner case there is an intriguing portrait of a young woman beneath a canopy, flanked by a lion and a unicorn, clearly alluding to a person of high rank. The Marlboroughs were prominent supporters of the Hanoverian cause. The future George I did not have a wife whilst his son, George II's wife, Caroline Ansbach - later Queen Caroline - had already been in England for 10 years and it possible she is the subject of the six portrait busts of a young woman on the outer case and the engraved portrait to the inner case.

Although it is rare to have a watch of this size and style proven to have been owned by a woman, it is not unheard of. By coincidence, the coronet and cipher on Tompion's repeater, no. 350 from 1709 is, without doubt, that of Mary Montagu, the Duke of Marlborough's fourth daughter and one of Ann's sisters.



Inner case detail

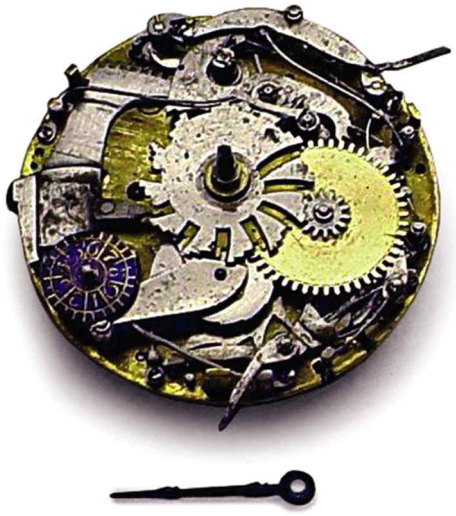


39

DANIEL QUARE, LONDON

AN IMPORTANT GOLD TWO-TRAIN QUARTER STRIKING AND QUARTER REPEATING PAIR CASED CLOCK WATCH WITH REGULATOR APERTURE
CIRCA 1712 -1714, NO. 324

• gilt full plate movement, verge escapement, pierced and decoratively floral engraved balance cock, flat steel balance, fusee and chain, jewelled escape wheel pivots and verge with diamond end-stones, baluster pillars, independent rack quarter strike having a barrel with decorative engraving and two hammers, quarter repeating with two further hammers, all to a bell to the inside case back • gold champlevé dial, Roman numerals, inner half hour divisions, outer Arabic minute track, aperture for regulation with square at 11 o'clock, blued steel poker minute hand and tulip hour hand • gold inner case, pierced and engraved band with floral engraved decoration inhabited by birds, *numbered* below the pendant, strike silent lever beneath the bezel at 9 o'clock, pulse piece at 5 o'clock • gold outer case, the back centred with a *cipher possibly that of John Campbell 2nd Duke of Argyll*, flanked by two putti holding aloft a Ducal coronet, both bezels with decorative pierced roundels and pierced scrolling foliage inhabited by birds, square hinge, inner case with *maker's mark WI for William Jaques,* outer case with *maker's mark WG probably for William Ginn • movement and dial signed D. Quare London, movement and case numbered 324*
diameter 58 mm







LITERATURE

Terence Camerer Cuss, Antiquarian Horology, Volume 33, no. 6, December 2012

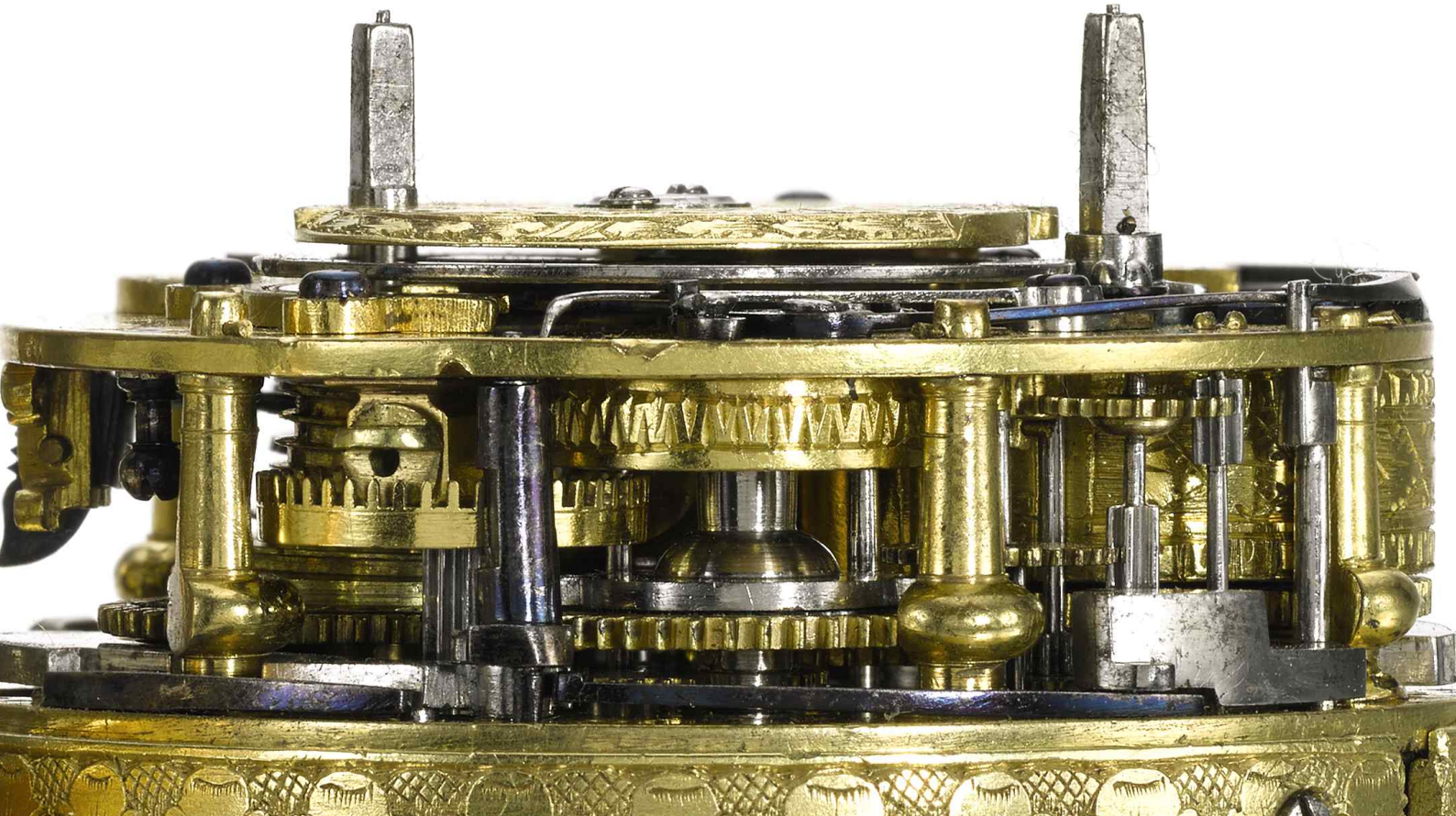
£ 70,000-100,000
€ 95,500-137,000 US$ 108,000-155,000


D·QUARE
London

This is an important and, until recently, unrecorded, early 18th century watch. On first inspection, the proportions of this watch appear to be relatively standard for the period of its production. However, the case does have a significant depth which is necessitated by the extraordinary complexity of the movement. The rack quarter striking and quarter repeating work are independent from one another, each with their own train, hammers and spring barrels. Designing and constructing a watch of this complexity within such a limited space would have taken a considerable amount of skill and time, perhaps as much as 2 years. It is also notable that the watch is jewelled with pierced rubies and diamond endstones to the top and bottom of the verge, in addition to the potence and counter potence of the escape wheel. Jewelling of this type, at such an early date, denotes yet another level of refinement and sophistication. Research suggests that no other watch of similar size, with quarter repeating and rack quarter striking has survived from this or any earlier period, indeed, one comparable is a considerably later watch by Windmills, no. 8273 which dates to circa 1725. Furthermore, only one other watch with a jewelled escape wheel, potence and counter potence of similar date (hallmarked 1714-15) and also by Quare, is thought to have survived (Quare no. 4108, formerly in the Prestige collection). The placement of the regulator aperture to the dial at 11 o'clock should also be noted. Remarkably, the regulator arbor runs from front to back without obstruction.

Research carried out by the Chester Herald at the College of Arms, suggested that the cipher to the outside of the outer case is likely to be that of John Campbell, 2nd Duke of Argyll (1678-1743). Campbell was a very wealthy and powerful individual who succeeded to his title in 1703, supported the Act of Union (ratified in 1707) fought under Marlborough in the War of Spanish succession, became a Knight of the Garter in 1710, commanded British forces in Spain in 1711 and was Governor of Minorca 1712-1716. He is buried in Westminster Abbey. See Antiquarian Horology, Volume 33, no. 6, December 2012.

Daniel Quare (1649-1724) was born in Somerset. A highly esteemed watchmaker of his day, Quare was admitted to the Clockmakers' Company in 1671 and became Master in 1708. In 1680 he invented a type of repeating work for watches. In 1718 he went into partnership with Stephen Horseman, after which their work was signed 'Quare & Horseman'. Known watches signed by Quare have numbers 233 to 4989. Repeating watches had a separate series known from 109 to 857.





40

DANIEL QUARE, LONDON

A VERY FINE PAIR CASED QUARTER REPEATING VERGE WATCH
CIRCA 1715, NO. 769

• gilt full plate movement, verge escapement, three-arm brass balance, decoratively pierced and engraved balance cock, diamond end-stone, fusee and chain, turned pillars, two hammers repeating on a bell to the inside of the case • gilt-metal dust cap • gold champlevé dial, Roman numerals, outer Arabic minute track, blued steel poker and tulip hands • the inner case with band decoratively pierced and engraved with scrolling foliage inhabited by animals, a grotesque mask at the base, plunge pendant, pulse piece between 6 and 7 o'clock • gold outer case with decorative pierced roundels of varying sizes to the band and bezel • *movement, dial and dust cap signed D. Quare, London, movement numbered, inner case numbered below pendant and beneath the bell,* inner case with *maker's mark WI for William Jaques,* outer case with *maker's mark IL possibly for John Lowe, Laing or John Lee*
diameter 55 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 166, pl. 90

£ 15,000-20,000
€ 20,500-27,300 US$ 23,200-30,900

Few if any of Quare's later repeating watches are hallmarked. However, using the serial numbers listed by G. H. Baillie, one can deduce that this watch was made around 1715. The inner case is of especially high quality and typical of the work of the maker William Jaques whose mark is struck three times to the inside. For a note on Daniel Quare see lot 39.





Actual size


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D. QUARE
LONDON

41

GEORGE GRAHAM, LONDON

AN EXTREMELY FINE GOLD QUARTER REPEATING PAIR CASED VERGE WATCH WITH REPOUSSE SCENE BY ISHMAEL PARBURY AND LEATHER OUTER PROTECTIVE CASE
1738, NO. 793

• gilt full plate movement, balance cock pierced and engraved with foliate scrolls and a cherub mask, diamond endstone, cylindrical pillars, gilt metal dust cap signed and numbered, repeating on a bell to the inside case back • white enamel dial, Roman numerals, blued steel beetle and poker hands, the inner case hallmarked 1738, pierced and engraved with foliate scrolls, a grotesque mask at 6 o'clock and engraved 793 below the pendant, the outer case chased with a repoussé scene depicting *Father Time and Minerva as Britannia, a Crane* representing vigilance in the foreground, the surround pierced and engraved with foliate scrolls and divided by personifications of the four seasons, with corresponding seasonal vignettes to the bezel, pulse piece below 6 o'clock, the case signed *Parbury fecit* • with a leather covered outer case • *movement signed G. Graham, London, no. 793*
diameter 49 mm

PROVENANCE

Sotheby's, Geneva, 13th November 2012, lot 204

LITERATURE

Terence Camerer Cuss, "Time and the Americas", *Antique Collecting,* April 2014, pp. 18-19.

£ 35,000-45,000
€ 47,700-61,500 US$ 54,000-69,500

Graham no. 793 is a collaboration between George Graham, one of England's greatest watchmakers and Ishmael Parbury, one of the finest repoussé workers of the 18th century. The central scene to the outside case back illustrates the expansionist ambitions of Great Britain and its desire to master the seas. Hallmarked for the year 1738, it was made just a year after the testing of John Harrison's legendary first sea clock, the so-called H1. Interestingly, the Astronomer Royal, Dr. Halley, advised Harrison to consult with George Graham when he first came to London, indeed, Graham was later to sponsor his work. The importance of timekeeping to navigation was, of course, well established by this period and it is therefore significant to see Father Time depicted to the central scene of the case back. Father Time points to the globe which is held by a seated Minerva in the guise of Britannia. Britannia lifts a veil from the globe upon which one can see the Americas, England and Africa engraved in fine stipple work. Britannia holds a pair of navigational dividers in one hand whilst lifting a veil from the globe with her other. The intended sense is clear, by mastering time, the English will be able to dominate the seas. Within and surrounding the scene are a number of symbolic attributes. On the ground beside Britannia is a native American headdress, her foot rests on a quiver of arrows, whilst behind her head is a tobacco plant and perhaps a redwood tree. All these elements allude to the Americas and Britain's presence there. At the far left of the scene are two ships, the one in the foreground with the appearance of a naval ship of the line, and a schooner, emphasizing both the importance of trade and the need to protect both it and the colony. The need for vigilance is also emphasized by the crane which stands in the foreground below the ships. The bird holds one foot raised and holding a stone – according to legend, if the bird fell asleep, it would drop the stone which would thereby fall on its other foot, waking itself – an allegory suggesting the vigilance that Britain would need if she were to protect her trade and support her colony.

Surrounding the central scene are figural representations of the four seasons, whilst opposing them to the bezel are seasonal attributes. They are: Flora as Spring with flowers to the bezel; Ceres as Summer with a sickle and sheaf to the bezel; Bacchus as Autumn with grapes and fruit to the bezel; Winter as an elderly man with a leafless tree to the bezel.

George Graham (1674-1751), was one of England's most renowned clock and watchmakers. He was an apprentice to Henry Aske in 1688 and then entered the service of Thomas Tompion as a journeyman in 1695. He married one of Tompion's nieces and became his partner in 1704, succeeding to the business on Tompion's death in 1713. He was elected a fellow of the Royal Society in 1721 and Master of the Clockmakers' Company in 1722. It is believed that he improved or perhaps invented the cylinder escapement. He used the verge escapement up to 1726 and then mainly the cylinder after the time. On his death in 1751, as a sign of the great respect in which he was held, Tompion's grave in Westminster Abbey was opened to receive the body of his former partner.

Ishmael Parbury was born in London in 1698. He was a highly accomplished artist and studied at Christ's Hospital, perhaps learning by copying the drawings and engravings of Bernard Lens II. By 1724 he had begun to chase cases for George Graham. Parbury died in 1746 and was described by Vertue as "a man in his art of great excellency in the neatness and finishing correctness of his works, which gained him great esteem, above any other Englishman and by that means he obtained the highest prizes for his works." See Richard Edgcumbe, The Art of the Gold Chaser, Oxford, 2000, p. 133-134.





Actual size



42

RICHARD VICK, LONDON

AN EXCEPTIONAL GOLD QUARTER REPEATING PAIR CASED VERGE WATCH
CIRCA 1720, NO. 625

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, plain flat brass balance, cylindrical pillars, fusee and chain, repeating on a bell • gilt champlevé dial, Roman numerals, Arabic outer minute track, blued steel beetle and poker hands • gilt metal dust cap • gold inner case with decoratively pierced band, engraved with scrolling foliage and birds, a grotesque mask at the base, plunge pendant, the top with stylized floral boss • gold outer case with square hinge, embossed and chased decoration around the central reserve, four part symmetrical scroll cartouche with half-round indents for four bust medallions, alternating with pierced, chased and engraved panels, front bezel similarly decorated and with pulse piece, square hinge, both cases with *maker's mark IP • movement signed Rich. Vick London 625, dust cap signed Rich. Vick, London*
diameter 53 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 168-169, pl. 92

£ 10,000-18,000
€ 13,700-24,500 US$ 15,500-27,800

The style of embossing and chasing to the outer case is one that was fashionable by 1720. It is possible that the embossing is an early example of the work of Augustin Heckel whom Vick certainly employed. If one compares the present lot with lot 44 in this catalogue, which has a case by Heckel, one or two similarities can be observed between the designs. Richard Vick, is recorded as apprenticed in 1692, Free of the Clockmakers Company in 1702, he became the Company's Master in 1729. He was also recorded as keeper of the Clocks in the King's palace, see Baillie, *Watchmakers and Clockmakers of the World,* Second Edition, p.27.





Actual size



43

CHARLES CLAY, LONDON

A RARE GOLD PAIR CASED QUARTER REPEATING REPOUSSE VERGE WATCH
1724

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, fusee and chain, cylindrical pillars with baluster foot, two polished steel hammers repeating on a bell to the inside case back • *signed* gilt metal dust cap • gold champlevé dial, Roman numerals, outer Arabic minute track • gold inner case with floral pierced and engraved band inhabited by grotesque birds, beasts and flowers, *hallmarked 1724* • gold outer case with repoussé scene depicting Christ and the lame beggar within a symmetrical cartouche, four outer panels with figures representing the Four Seasons with pierced foliate decoration between, the bezel similarly pierced and with floral panels • *movement and dust cap signed C Clay London, dial signed Clay, bell and barrel scratch signed*
diameter 48 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 174, pl. 96.

£ 7,000-9,000
€ 9,600-12,300 US$ 10,800-13,900

The repeating work found in this watch is a very early example of the Stodgen type. Stodgen's form of repeating mechanism was introduced in the early 1720s and used by English makers thereafter. Charles Clay himself petitioned Parliament for a patent for a repeating watch of his own invention. F. J. Britten notes, however, that Daniel Quare answered the patent application with a watch of his own and despite the Attorney-General initially finding favour with Clay's application, the Clockmakers' Company strongly opposed the patent. Between February 1716 and the end of 1717, Clay fought to obtain the patent but was ultimately unsuccessful.

This is an early example of an outer case with a complete repoussé scene to the centre. Few repoussé watches with scenes from the New Testament have survived from this period, making this a particularly rare example. The dial has been especially constructed from a single piece (champlevé dials usually have separately made centres), and the back of the dial has only one foot, rather than the usual three, this for locating the dial in a ring which bayonet fits onto the movement. This method of dial construction allows room for the repeating mechanism beneath it.

Charles Clay was from Stockton, Yorkshire but subsequently lived on the Strand in London. He became free of the Clockmakers' Company in 1706 and worked for George Graham.





Actual size



44

RICHARD VICK, LONDON

A FINE AND RARE GOLD REPOUSSE PAIR CASED VERGE WATCH WITH CASE BY AUGUSTIN HECKEL
1738 NO. 557

• gilt full plate verge movement, silver winged masked balance cock with decorative pierced and engraved scrolls and dolphins, diamond endstone, fusee and chain, gold champlevé dial, Roman numerals, outer *Arabic* minute track, aperture for date • plain gold inner case, pendant with stylised floral boss to the top, gold repoussé outer case *signed AH for Augustin Heckel* and with scene depicting the *Commedia dell'Arte* • inner case *hallmarked 1738 and with indistinct maker's mark, dial and movement signed, movement numbered 557*
diameter 50 mm

PROVENANCE

Sotheby's, London, 7th February 1972, lot 197
Sotheby's London , 13th June 1980, lot 268

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* p. 191, pl. 104
Richard Edgcumbe, *The Art of the Gold Chaser*, p. 60 and fig. 40

£ 10,000-18,000
€ 13,700-24,500 US$ 15,500-27,800

The repoussé scene is by Augustin Heckel (circa 1690-1770) and depicts the *Commedia dell'Arte* with a Harlequin surprising two lovers whilst Pierrot looks on. Outside the symmetric cartouche, between swags of flowers, are four heads of, presumably, the players with Harlequin below the pendant. Richard Edgcumbe illustrates this watch in his *Art of the Gold Chaser,* see figure 40 and suggests that the scene is a conflation of two compositions by J.-A. Watteau (1684-1721).

Augustin Heckel, born in Augsburg came to London, sometime between 1715 and 1720. He set up a business as a watch case engraver, painter, and draughtsman. Heckel was considered one of the finest casemakers of the period. For biographic details on this maker as well as illustrations of his work see Edgecumbe, *op. cit.,* pp.56-58 and figs. 38-56.

Richard Vick, is recorded as apprenticed in 1692, free of the Clockmakers Company in 1702, and became the Company's Master in 1729. He was also recorded as keeper of the Clocks in the King's palace, see G.H. Baillie, *Watchmaker and Clockmaker's of the World,* Second edition, p.27

For a discussion on Richard Vick, see lot 42.





Actual size





45

HENRY THORNTON, LONDON

AN UNUSUAL AND RARE GOLD, DIAMOND AND GARNET-SET PAIR CASED REPOUSSE VERGE WATCH
CIRCA 1730, NO. 1261

• gilt full plate movement, decoratively pierced and engraved masked balance cock, plain flat balance, round baluster pillars, fusee and chain, two steel hammers repeating on a bell to the inside case back • gilt metal dust cap • gold champlevé dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • yellow gold inner case, decoratively pierced band engraved with scrolling foliage, birds and dolphins, engraved townscape below the pendant and head to the base, pulse piece below 7 o'clock, the outer repoussé case with chased decoration, set with garnets surrounded by diamonds to the four corners and centre of the back, further garnets and rose-cut diamonds set in between, pierced band, the bezel similarly pierced and with silver set diamond panels, *inner case with maker's mark JB • movement and dust cap signed Henry Thornton 1261, dial signed*
diameter 50 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 188, pl. 101

£ 18,000-22,000
€ 24,500-30,000 US$ 27,800-34,000

Henry Thornton was a Liveryman of the Clockmakers' Company between 1699 and 1732. This watch is in the Russian taste, a market in which Thornton specialised. Interestingly, a 1908 inventory by E. Alfred James of the Czar's collection describes three clocks and two watches by Thornton – one of which is: "Repeating watch in heavy gold cases, gem-set and repoussé case."





Actual size



46

JOHN ELLICOTT, LONDON

A LARGE AND MAGNIFICENT SILVER TRIPLE CASED QUARTER REPEATING ALARM VERGE WATCH WITH REPOUSSE SCENE BY HENRY MANLY
1735

• gilt full plate movement, verge escapement, decoratively pierced and engraved winged masked balance cock, flat steel balance, diamond endstone, fusee and chain, cylindrical pillars, two barrels for going and alarm trains, two hammers for quarter repetition, two separate hammers for alarm, all striking a bell to the inside back • silver champlevé dial, Roman numerals, outer Arabic minute track, inner rotating disc for alarm indication • silver dust cap • silver inner case with decoratively pierced band engraved with scrolling foliage inhabited by dolphins and birds, grotesque mask to the base, two winding apertures for going and alarm trains, pulse piece in the band below 4 o'clock, large silver repoussé case *signed Manly F for Henry Manly* with scene depicting the Abduction of Europa, the border with four symmetrical reserves with figures representing the *Four Seasons*: Summer, a woman holding a sickle, Autumn, a huntress holding a bow and a deer; Winter, a winged male figure warming his hands; Spring, a woman holding a flower - the figures representing *Ceres, Diana, Chronos and Flora,* the corresponding reserves to the bezel chased and embossed with the *Four Elements:* Earth, a hare; Fire, a phoenix; Air, a bird; Water, a fish, ray skin covered protective case with decorative piqué work rosette to the centre, further decorative pin work to the bezels, *repoussé case with maker's mark WK possibly William King • the unnumbered movement signed Ellicott London*, silver dust cap *signed Jno Ellicott Royal Exchange London*
diameter including outer case 73 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* p. 193, pl. 105

£ 50,000-60,000
€ 68,500-82,000 US$ 77,500-93,000

The repoussé scene to the middle case is an exceptionally fine example of embossed and chased work. It is particularly notable that the scene is executed in silver, since very few silver repoussé cases were made to such a high standard or, indeed, in such a large size. The scene is signed by one of the greatest of workers in this medium, Henry Manly (1698-c.1773). Manly was one of the 18th century's finest repoussé workers and came from a family steeped in the traditions of metal working - both his father and grandfather were silversmiths. Born in Augsburg, Manly moved to London, settling initially in Westminster in the 1720s, where he married Sarah Brawne in 1733, and later living in Knightsbridge. For a biography and detailed examination of his work see Richard Edgcumbe, *The Art of the Gold Chaser*, pp. 70-83.

It has been confirmed by Dr. Richard Edgcumbe that this is the largest recorded watch case signed by Manly and the only one in silver. Dr. Edgcumbe has identified the scene as the *Abduction of Europa* (Jupiter is seen disguised as a bull by the seashore) which, taking into account substantial changes made by Manly, he suggests is from an engraving by Michel Dorigny (1617-1655) after Simon Vouet (1590-1649).





Actual size





47

GODFRIE POY, LONDON

A VERY FINE GOLD TRIPLE CASED QUARTER REPEATING VERGE WATCH WITH FINE REPOUSSE SCENE BY HENRY MANLY
1745 NO 307

• gilt full plate movement, verge escapement, decoratively pierced and engraved masked balance cock, diamond endstone, fusee and chain, round baluster pillars, repeating on a bell • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • inner case with winding square on rear above engraved star decoration, engraved scenic landscape below the stem with trees and buildings, band pierced and engraved, decorated with birds, dolphins' heads, a squirrel and foliage, grotesque mask at 6 o'clock • case back chased with repoussé scene depicting A Classical Wedding, foliate pierced and engraved bezels, outer gilt metal fish skin covered case, with studded bezels, *repoussé case signed Manly F (Henry Manly) 1698 - c.1773, inner case marked either JG for James Gray or TG for Thomas Goore, numbered 307 below stem • movement signed Godfrie Poy, London, 307*
diameter 53 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 197, pl. 109.

£ 10,000-15,000
€ 13,700-20,500 US$ 15,500-23,200



Godfrie Poy is recorded as working from 1718-1750. Britten, in *Old Clocks and Watches and their Makers, Sixth edition, 1932,* mentions a clock by Godfrie Poy that was said to have been made for King George II whilst he was still Prince of Wales. Britten also mentions a further clock by Poy that was amongst the collection of the Tsar of Russia at the Winter Palace in St. Petersburg.

Henry Manly, active between 1730 and 1760 was a celebrated engraver and chaser. Manly, like his contemporaries, depicted the trope of the Classical Wedding. For a discussion of Manly's work, see Richard Edgcumbe, *The Art of the Gold Chaser*, pp. 70-73.





Actual size



48

CHRISTOPHER JENNYMORE, LONDON

AN EXTREMELY RARE GOLD PAIR CASED REPOUSSE VERGE WATCH WITH GOLD CHATELAINE
1746-1747

• gilt full plate movement, verge escapement, decoratively pierced and engraved masked balance cock, square baluster pillars, fusee and chain • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • plain gold inner case, gold repoussé outer case with asymmetric central catouche depicting *Apollo and the Cumaen Sibyl*, bordered by flowers and shells, the bezel with similar scrolling floral and shell motifs, with original gold chatelaine, the clip depicting Apollo holding a rudder with putto holding a laurel crown above, lower panels with scenes alluding to Apollo's triumphs, pendant chains terminating in two rock crystal and gold scent bottles, inner case *hallmarked 1746, with maker's mark IW for John Ward, hallmarked 1747*, chatelaine clip with *maker's mark WH with a coronet above probably William Hudson* • *movement signed Chr. Jennymore, London*
diameter 49 mm, length of chatelaine approx. 130 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 198-199, pl. 110

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

The repoussé scene to the outer case back depicts *Apollo and the Cumaean Sibyl.* Apollo fell in love the with Sibyl of Cumae in Southern Italy and offered to extend her life by as many years as there were grains of sand in a heap of dust, on condition that she gave herself to him. Sibyl refused Apollo's advances and whilst he kept his promise, he denied the Cumaen Sibyl perpetual youth, consequently she lived for centuries as a wizened old crone. See, James Hall, *Dictionary of Subjects and Symbols in Art*, 1984 p.28. In the scene, Apollo is shown pouring the heap of dust into the Sibyl's hand.

It is especially unusual to find a gold chatelaine, as the majority of surviving examples are of gilt metal, and rarer still to find one still with the watch for which is was originally made. The panels to the chatelaine continue the theme of Apollo, the uppermost showing him beneath a laurel crown, one of his attributes. There are two finely chased scent bottles suspended from the catches.







Actual size



49

JOHN ELLICOTT, LONDON

A SUPERB AND RARE GOLD PAIR CASED WATCH WITH REPOUSSE SCENE BY HENRY MANLY
1748, NO. 2835

• gilt full plate cylinder movement, pierced and engraved balance cock, diamond endstone, pillars with fancy scroll sides • white enamel dial, Roman numerals, outer Arabic minute track, gold beetle and poker hands • plain inner case with *maker's mark JB for* John Bayley or John Beesley, fine outer repoussé case depicting *Atalanta and Meleager setting out on the Calydonian Boar hunt*, framed within cartouches containing shell, scrollwork and flowers, the bezel similarly decorated, *inner case hallmarked London 1748, repoussé case signed Manly fec • movement signed Jno. Elliott, 2835, London*
diameter 50 mm

PROVENANCE

Sotheby's London, The Chester Beatty Collection, December 1962

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 202, pl. 113
Richard Edgecumbe, *Art of the Gold Chaser*, p. 73, pl. 7, fig. 57a

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

The repoussé scene of this watch is in exceptional condition with a wonderful lustre and depicts the Calydonian boar hunt. In Greek mythology, the King of Calydon offended the goddess Diana who took revenge by sending a giant wild boar to ravage the countryside. Calydon's son, Meleager, formed a party to kill the boar which included Atalanta, the virgin huntress. Atalanta was the first to strike the boar and when it was finally dead, Meleager (who was in love with Atalanta) presented her with the head and pelt. See, James Hall, *Dictionary of Subjects and Symbols in Art*, 1984 pp. 206-207.

Richard Edgcumbe illustrates and describes this watch in the *Art of the Gold Chaser*, and notes that the scene derives from a work by French engraver Bernard Picart, after François Chauveau. Manly's version is indebted to a design seen in the collection of 152 drawings by Augustin Heckel held in the Victoria and Albert Museum, London. Picart's engraving is itself a direct reproduction of Nicholas Poussin's 1639 work titled *'The Hunt of Meleager and Atalanta'*.

For a note on Henry Manly see lot 47





Actual size



Nicolas Poussin, *The Caledonian Boar Hunt*, 1637-1638, Courtesy of Bridgeman Images



50

GEORGE MICHAEL MOSER

A FINE GOLD REPOUSSE WATCH CASE BACK
NOW IN THE FORM OF A BROOCH
CIRCA 1745-1750

• gold repoussé scene depicting Apollo and the Four Seasons, the back now fitted with a brooch pin • case back with *maker's mark SG for Stephen Goujon,* repoussé scene *signed G M Moser f* diameter 44 mm



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 199, pl. 111

£ 3,500-5,500
€ 4,800-7,500 US$ 5,400-8,500

This exceptional repoussé case back is in excellent condition and typifies Moser's mastery of this artistic medium. The five figures depicted to the back are wonderfully modelled and, despite their number, do not crowd the panel. The scene is Apollo and the Four Seasons and is a subject that Moser appears to have returned to on a number of occasions. Richard Edgcumbe, in *The Art of the Gold Chaser*, notes a further gold repoussé case, two enamel cases and a design drawing for an enamel watch all by Moser and depicting this scene (see op. cit. pp. 114 & 123). Edgcumbe notes that the figure of Apollo appears to be after the frontispiece for the *Tombeau de Charles Sackville, comte de Dorset*, engraved by Michel Guillaume Aubert after an illustration by Boucher, published in 1741. George Michael Moser, born in January, 1706 in Switzerland, was one of the most prominent chasers of his day. He worked for his father, also a chaser, until he moved to London in 1726, where he worked for a coppersmith and then a cabinet maker. His skill was such that he became drawing-master to King George III and designed the great seal for him. Throughout his career, Moser worked mainly with Thomas Mudge, George Graham, William Webster, and John Ellicott. He specialized in figural renderings and often used classical sources for his scenes, such as Apollo and the Four Seasons and the Judgement of Paris. He was widely known and respected in the artistic field, was one of the original founders of the Royal Academy along with Sir Joshua Reynolds, and was elected Keeper of the Academy by King George III in 1768. Moser died in January of 1783, and was honoured by Sir Joshua Reynolds in his obituary as "the father of the present race of artists" See, Edgecumbe, *The Art of the Gold Chaser*, 2000, pp. 85-90.

51

WILLIAM WEBSTER, LONDON

A FINE GOLD PAIR CASED VERGE WATCH WITH REPOUSSE SCENE BY GEORGE MICHAEL MOSER, AND GILT METAL CHATELAINE BY WILLIAM HUNT
1751, NO. 2245

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, plain flat three-arm brass balance, baluster pillars, fusee and chain • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • gold plain inner case • yellow gold outer case with repoussé scene depicting *Odysseus appearing before Nausicaa at her father's court*, a bat with outstretched wings supporting the step beneath the figures, scrolling and floral border, a snake wrapped around the thumb piece, the bezel with similar decorative border, outer shagreen protective case • gilt metal chatelaine the uppermost panel depicting Hercules with his club, with gold embossed plaques depicting Classical figures, a lion and a putto, one chain terminating in an egg-shaped vinaigrette, the vinaigrette *engraved* at the opening *J'aime Mon Choix*, the engraving heightened with white enamel (*some lacking*), chatelaine *with maker's mark WH for William Hunt*, inner case *hallmarked London 1751 and with maker's mark HR probably for Henry Rawlins, repoussé case signed Moser f • movement signed and numbered Wm Webster, Exchange Alley, 2245*
diameter 50 mm, length of chatelaine 130 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 205, pl. 116

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600

This lot depicts the scene of Odysseus and Nausicaa, and serves as an example of Moser's interest in classical sources. Moser was employed by the most highly regarded watchmakers of the time, and his relationship with Webster flourished in the 1760s and 1770s. Moser's signature, as usual, is on the step beneath the figures and his 'trademark' snake is present around the push-piece. For more discussion on Moser, see lot 49. The chatelaine is by William Hunt, a goldsmith and chatelaine maker who is known to have worked with Moser. It is, therefore, very possible that the original owner purchased the chatelaine at the same time as the watch.



52

FRANCIS PERIGAL, LONDON

A MAGNIFICENT GOLD, DIAMOND, RUBY, EMERALD, ENAMEL AND AGATE SET QUARTER REPEATING PAIR CASED WATCH MADE FOR THE CHINESE MARKET
CIRCA 1760, NO. 13818

• full plate gilt movement, connected to *later* lever escapement, pierced and engraved balance cock with diamond endstone, fusee and chain, cylindrical pillars, repeating on a bell to the inside case back • movement with detachable dust ring • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • gold inner case with decoratively pierced and engraved sides, the back with blue flowers and green leaves in *basse-taille* enamel against a decoratively engine-turned background, long plunge pendant for repeat, diamond-set pendant and bow, pulse piece to the band between 6 and 7 o'clock, outer case with gold embossed flowers and scrolls over orange coloured agate, the whole heightened with diamond, rubies, sapphire and emeralds, some set in the form of floral sprays, diamond-set borders, diamond-set thumb piece, the front bezel decorated *en suite, inner case with case maker's mark SG for Stephen Goujon • movement signed and numbered Fras. Perigal London 13818*
diameter 41 mm

With matching gold crank key decorated with *basse-taille* enamel flowers.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 217, pl. 127

£ 30,000-50,000
€ 40,900-68,500 US$ 46,300-77,500

The impressive case of this watch is the work of Stephen Goujon who was free of the Clockmakers' Company in 1725. Britten records that Francis Perigal was based at 9 Threadneedle Street by the Royal Exchange. He was free of the Clockmakers' Company in 1741 and Master in 1756, he was succeeded by his son, also called Francis.



Actual size



53

ELLICOTT, LONDON

A SUPERB GOLD PAIR CASED CYLINDER WATCH WITH REPOUSSE SCENE BY HENRY MANLY
1762 NO 5141

• full plate gilt cylinder movement, pierced and engraved balance cock with asymmetric foliate decoration and diamond endstone, fusee and chain, pillars with pierced foliate scroll sides • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • gilt metal dust cap, plain gold inner case, the pendant with stylized floral boss to the top, gold repoussé outer case depicting the Judgement of Hercules, *inner case with London hallmarks for 1762 and maker's mark HT possibly for Henry Cleaver Taylor, repoussé case signed Manly fe • movement and cuvette signed Ellicott, movement, inner case and cuvette numbered 5141*
diameter 49.5 mm

PROVENANCE

Sotheby's London, 2nd May, 1966, lot 132

EXHIBITED

Victoria & Albert Museum, Rococo – Art and Design in Hogarth's England, 16 May – 30 September 1984 exhibit H25

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 218, pl. 128
Richard Edgcumbe, *The Art of the Gold Chaser*, figs. 64a, b & c
Rococo – Art and Design in Hogarth's England, Victoria & Albert Museum, Trefoil Books, p. 136

£ 15,000-18,000
€ 20,500-24,500 US$ 23,200-27,800

The repoussé outer case by Henry Manly depicts the Judgement of Hercules, after a painting by Paolo de Matteis, now in the Ashmolean Museum, Oxford. The scene retains superb definition and has a wonderful lustre. Hercules is seen making a choice between Virtue and Vice, the latter reclining into the surrounding asymmetric cartouche to his right. Ellicott's movement incorporates one of his distinctive pillar designs of single fluted columns, flanked by pierced foliate scrolls. Also notable is the continuously tapering minute hand, without banding or ribbing, which is typical of Ellicott watches from this period.

For a note on Manly, see lot 47.



Matteis di Paolo, *The Judgement of Hercules*, Courtesy of Bridgeman Images





Actual size





54

WILLIAM DEARDS, LONDON

AN EXCEPTIONALLY FINE GOLD AND ENAMEL PAIR CASED QUARTER REPEATING VERGE WATCH WITH CHATELAINE CIRCA 1760, NO. 531

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, cylindrical pillars, fusee and chain, repeating on a bell • gilt metal dust cap • white enamel dial, Roman numerals, pierced gold hands • gold inner case, the back with an engraved basket of flowers, decoratively pierced and engraved band, engraved pastoral scene below the pendant and a grotesque mask at the base, pulse piece at 7 o'clock, yellow gold outer case decorated with roses of pink and white enamel with translucent green enamel foliage against bright-cut line-work background, diamond-set thumb piece, matching gilt-metal chatelaine decorated *en-suite* with pendant chains, inner case with *maker's mark DA probably for Daniel Aveline • movement signed Wm Deards London 531, dust cap signed and numbered* diameter 48 mm

With later Wartski fitted presentation case.

PROVENANCE

The Kenneth Snowman, Wartski Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 220-221, pl. 131

£ 15,000-25,000
€ 20,500-34,100 US$ 23,200-38,600

This high quality gold and enamel chatelaine watch is signed by someone who appears not to be a member of the Clockmakers' Company. The watch is in wonderful condition, and dates to the early 1760s. However, Arthur Grimwade has a biographical note in his book on London Goldsmiths' marks of two makers of this name, presumably father, who died in 1761, and son who continued working into the 1770s. They were recorded as goldsmiths and 'toymen', a toyman being a vendor of luxury goods, including watches with embossed and decorated cases.









Actual size

55

STEFANO THOROGOOD, LONDON

A VERY RARE GOLD AND ENAMEL PAIR CASED VERGE WATCH
1763, NO. 1627



• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, fusee and chain, cylindrical pillars • white enamel dial, Roman numerals, outer Arabic minute track, gold *"Louis" style* hands, gilt metal dust cap, gold inner case with banded bezel, winding aperture to back, gold outer case, the back and bezel decorated with daffodils and peonies tied with a ribbon flowers in *basse-taille* enamel in colours of red, green, blue and clear, a border of similar flowers all on a ground of lateral lines, the bezel decorated *en suite,* inner case hallmarked London 1763, outer case hallmarked, *both cases with maker's mark R.P. for Richard Payne, dial signed, movement and dust cap signed Ste Thorogood, London 1627*
diameter 48 mm

LITERATURE

T.P & T.A Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* pl. 64 and colour pl. 1
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 222, pl. 132

£ 15,000-20,000
€ 20,500-27,300 US$ 23,200-30,900



Exceptionally for an English watch, the back of the outer case, together with the front bezel are decorated in *basse-taille* enamel. This technique involves the application of translucent enamels over a decoratively engraved ground which adds considerable depth and vibrancy to the decoration. It is an extremely challenging procedure, requiring different metal oxides for each of the colours (in this instance a total of four). These oxides will fuse into their glass-like stage at different temperatures, requiring several firings, the colour with the highest melting point being applied first. Most unusually, the inner case has no bezel but a flange to secure it in the outer and the glass is fitted to the outer.

Stefano Thorogood was registered at 9 Burrows Buildings, Blackfriars Bridge. See Britten, *Old Clocks and Watches and their Makers*.

56

CHARLES BURGES, LONDON

A SPLENDID GOLD AND ENAMEL PAIR CASED VERGE WATCH
1765, NO. 210

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, fusee and chain, baluster pillars • white enamel dial, Roman numerals, outer Arabic minute track, gold *"Louis" style* hands • plain gold inner case, gold outer case, the back with enamel scene painted *en grisaille* depicting *Hector's Farewell to Andromache on a dark chocolate coloured ground*, neo-classical border with alternating white enamel roundels and stylized gold leaves against a background of translucent dark blue enamel over engine-turning, bezel decorated *en suite* • *movement signed Chas. Burges, London, No. 210, inner case hallmarked London 1765*
diameter 48.5 mm

PROVENANCE

Christie's London, The Robert Atkinson Collection, 27th October 1953, Lot 151

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 224, pl. 134
T.P & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, pl. 100

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

Homer's Iliad inspires the scene on the case back, which depicts Hector's Farewell to Andromache during the Trojan Wars. Hector gives a fond farewell to his wife, Andromache, whilst his son (Astyanax), held by a nurse, is shown recoiling in fear from the sight of Hector's plumed helmet. See, James Hall, *Dictionary of Subjects and Symbols in Art,* 1984 p. 311. This particular depiction is almost certainly a reproduction of version of the scene painted by Angelica Kauffmann, which currently resides in the Devon Art Trust. The neo-classical border of alternate white enamel pearling and gold foliate garlands on a blue ground is an early example of this decorative style.





Actual size

57

ALEXANDER CUMMING, LONDON

AN EXCEPTIONAL GILT-METAL EIGHT DAY QUARTER STRIKING TABLE CLOCK
CIRCA 1765

• two train fusee movement between three plates, verge escapement the block pallets with white sapphire linings, highly polished steel balance visible through the dial, striking on a bell • white enamel dial, Roman numerals, outer Arabic minutes, beetle and poker hands • gilt-metal glazed case engraved with bands of flowers and foliage in a neo-classical manner • *mainspring scratch signed and dated Nightingale 19th Sept 1765*
height 80 mm

PROVENANCE

Cecil Elsom Collection

LITERATURE

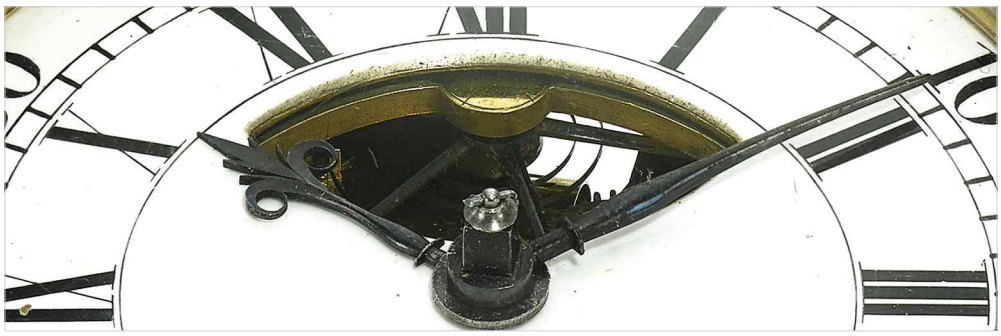
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 225, pl. 135

£ 50,000-80,000
€ 68,500-109,000 US$ 77,500-124,000

Although not strictly speaking a watch in the construction of its movement and dial, this very small clock has many of the characteristics of one. The white enamel dial is of especially high quality and is enhanced by the visible balance, which is elegantly fashioned from polished steel. Regulation is via a square adjacent to the front bezel hinge which turns an endless screw.

Jewelled block pallets are exceptionally rare. They were introduced by John Harrison and were fitted for the first time by a highly skilled watchmaker he employed, John Jeffreys, to make a watch for him that incorporated a number of refinements that Harrison would soon include in his triumphant H4. The aforementioned watch, hallmarked for 1752 and signed by Jeffreys, belongs to Hull Trinity House, is on extended loan to the Clockmakers' Company and is now in the company's Museum at the Science Museum. See Clocks & Watches in the Collection of the Worshipful Company of Clockmakers, Clutton & Daniels, pages 6-7 and Figure 187, pages 30-31.

Alexander Cumming FRS (1732-1814), born in Edinburgh, was a highly respected and accomplished clock and chronometer maker. He published *"The Elements of Clock and Watch Work"* in 1766 and was elected an honorary Freeman of the Clockmakers' Company in 1781. He was a member of the committee appointed by an Act of Parliament to examine John Harrison's fourth marine timekeeper, the so-called H4 in March of 1763. Cummings' works included a sumptuous barometrical clock with padouk veneer, gilt bronze mounts and internal ivory columns, which is part of the Royal Collection at Buckingham Palace. The barometrical clock records the height of the barometer every day throughout the year. Cummings was paid an immense £2,000 for the clock and given an annual allowance of £200 for its upkeep. See, Britten, *Old Clocks and Watches and their Makers.*





58

JAMES COX, LONDON

A MAGNIFICENT GOLD, GILT AND AGATE OCTAGONAL CANDLE LAMP WITH INSET WATCH MADE FOR THE CHINESE MARKET
CIRCA 1770

• cylinder escapement • white enamel dial, Roman numerals, gold beetle and poker hands, white enamel regulator subsidiary dial above • octagonal case consisting of red striated agate panels with white striations, overlaid rococo frame decorated with flowers and fruit, push button to the base which releases the spring loaded candle lamp, hinged mirrored compartment glazed lamp with semi-circular silver reflector to the back and hinged gold cover consisting of three tiers of open-work decoration in a neo-classical manner, the bezels set with rubies, *dial signed Jas Cox*
height closed 150 mm, height open approx. 160 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 237, pl. 144

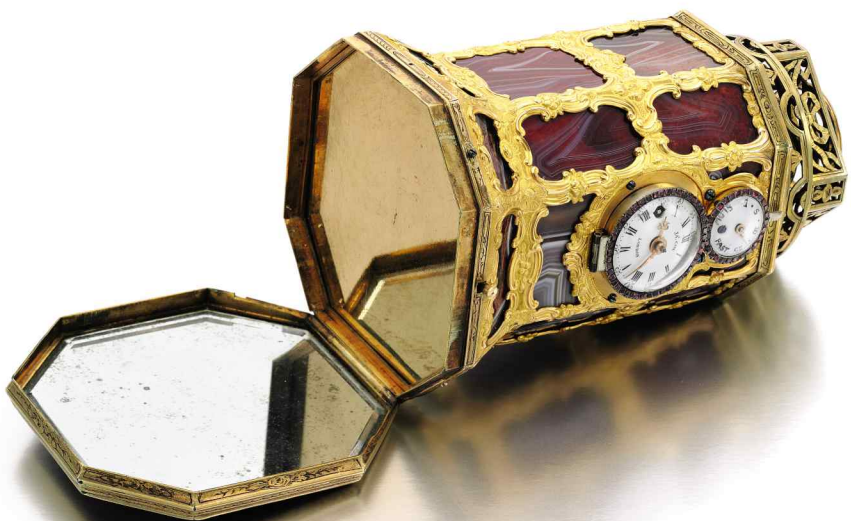
£ 50,000-80,000
€ 68,500-109,000 US$ 77,500-124,000

This lavishly ornamented octagonal candle lamp with inset watch was made around 1770. The lamp is entirely concealed within the base until released by means of a button to the base, which dramatically causes the lamp to rise up. The movement is shaped to ensure that the balance is below the regulator dial. Due to the small size of the dial, the ring that one usually finds to the inside of the Roman numerals during this period is omitted and the minutes are represented by dots rather than lines, in this way the clarity of the dial is enhanced.

James Cox was the leading eighteenth-century retailer of jewelled automata and 'toys', and, as such, his name has become indelibly linked with these objects. Born in London in about 1723, he was apprenticed in 1738 to Humphrey Pugh of Fleet Street, a silver spinner in business as a toyman. Thus, although Cox was described as a goldsmith when he became free of the London Goldsmiths' Company in 1745 and years later registered a mark as such, any skills as a craftsman were always secondary to his inventiveness and marketing abilities.

His career was tumultuous. After an inauspicious start, followed by an early bankruptcy, he began anew on a grander scale, focusing his attention on exporting his increasingly fanciful objects to the Far East. When the inherently risky Chinese market waned, he opened a museum in Spring Gardens to display his wares, famously dispersed by lottery in 1775. Although the lottery was profitable, and despite significant sales to Catherine the Great, Cox declared bankruptcy again in 1778. He continued trading as a jeweller until he retired and moved to Watford in 1795.






SLOW
FAST
JA.COX
LONDON

59

ELLICOTT, LONDON

AN EXTREMELY FINE GOLD AND ENAMEL PAIR CASED HALF-QUARTER REPEATING WATCH WITH SCENE "THE BORGHESE DANCERS" BY GEORGE MICHAEL MOSER CIRCA 1770, NO. 6528

• gilt full plate movement, pierced and engraved balance cock, diamond endstone, striking on a bell • *signed and numbered dust cap* • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands • gold inner case pierced and engraved with scroll decoration and a bird by the winding hole, pulse piece to the band between V and VI, outer case centred by enamel plaque painted en grisaille depicting *Nuptiales choreae* and *signed Moser*, the scene surrounded by diamonds, translucent blue enamel over an engine-turned ground to the band and bezel with scroll decoration and white champlevé enamel band, diamond-set push piece, *inner case with maker's mark PG with fish above incuse for Peter Goujon • movement and dust cap signed Ellicott, London, 6528*
diameter 50 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 240, pl. 147

£ 60,000-90,000
€ 82,000-123,000 US$ 93,000-139,000

Using the known hallmarked watches by Ellicott as a guide, see, David Thompson, *Antiquarian Horology*, Autumn 1997, this watch can be dated to circa 1770. The scene to the outer case has been researched by Richard Edgcumbe and relates to a 1693 engraving entitled '*Nuptiales choreae*' (Borghese Dancers) by P.S. Bartoli, adapted by Moser into a delightful scene of maidens celebrating a wedding. It is possible that the watch was originally intended as a wedding gift.

Edgcumbe points out that the vigour with which the figures move in Moser's composition results from his having spent the previous forty years chasing and painting in a baroque and rococo style, rather than following the more restrained rules of neo-classicism. The double signature, one in the normal place at the base below the 'step', the other just to the left on the edge of it, suggests the supposition that Moser was using his own (maybe signed) drawing as a source for his own enamel – a little affectation but quite understandable.











60

CONYERS DUNLOP, LONDON

A VERY FINE AND RARE GOLD AND ENAMEL QUARTER REPEATING PAIR CASED CYLINDER WATCH
CIRCA 1770, NO. 3659

• gilt full plate movement, verge escapement, pierced and engraved balance cock, diamond endstone, fusee and chain, quarter repeating on a bell to the inside case back • gilt metal cuvette • white enamel dial, Roman numerals, outer Arabic minute track, gold beetle and poker hands, winding aperture below 12 o'clock • pierced and engraved inner case with leaf-form imperial blue *basse-taille* enamel heightened with polychrome enamel flowers raised in relief, engine turned decoration between, with engraved flowers, foliage and rococo scrolls, decorative piercings for sound emission towards the bezel, pulse piece to the band, outer gilt metal case covered with rayskin, piqué work to the bezels • *movement and cuvette signed Conyrs Dunlop London and numbered 3659*
diameter 53 mm

PROVENANCE

Sotheby's, London, 10th May 1979, lot 161
Sotheby's, London, 26th February 1998, lot 61

LITERATURE

Cedric Jagger, *The Artistry of the English Watch,* 1988, p. 99, pl. 66
Terrence Camerer Cuss, *The English Watch 1585-1970*, p. 241, pl. 148

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

At the time this watch was sold at Sotheby's in May 1979, the then vendor's family tradition stated that the watch was reputedly made for the Duchess of Bridgwater.

Conyers Dunlop was free of the Clockmakers' Company in 1733 and Master in 1758. He was based at Spring Gardens, Charing Cross. Another watch by this maker, numbered 3640, is hallmarked for 1770, suggesting this watch was made around the same period.





Actual size



61

JAMES UPJOHN, LONDON

A FINE GOLD AND ENAMEL CONSULAR CASED VERGE WATCH
1771, NO. 5783



• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, flat steel three-arm balance, cylindrical pillars, fusee and chain • white enamel dial, Roman numerals, outer Arabic minute track, gold *Louis style* hands • gold case, amphora to case back decorated with champlevé enamel, imperial blue background, ribbon and green palm fronds in *basse-taille* enamel, the front and back bezels with decorative white and translucent blue enamel borders, plain pendant, case back *hallmarked London 1771 with maker's mark DA for Daniel Aveline • movement signed Jas Upjohn, London 5783*
diameter 43.5 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 244, pl. 150

£ 3,000-5,000
€ 4,100-6,900 US$ 4,650-7,800

The champlevé tied ribbon to the case back symbolizes harmony, whilst the crossed palm fronds represent victory and peace.

James Upjohn is the best known member of an Exeter family of makers. He is thought to have had his movements made, or at least finished, in Exeter. The Upjohns exported their watches mainly to the Dutch market. Baillie, in *Watchmakers and Clockmakers of the World,* notes that James Upjohn was based initially at Threadneedle St. in London before moving to Lombard St. in 1765. He was later to be found at Red Lion Street.



62

JAMES COX, LONDON

A VERY RARE AND UNUSUAL GOLD, ENAMEL, RUBY AND PEARL-SET QUARTER REPEATING VERGE WATCH WITH CONCEALED EROTIC SCENE MADE FOR THE CHINESE MARKET WITH MATCHING ENAMEL ASSOCIATED CHAIN CIRCA 1770, NO. 5680





• gilt full plate movement, verge escapement, pierced and engraved balance cock, fusee and chain, turned pilliars, two steel hammers repeating on a bell to the inside case back • gilt metal dust cap • polychrome painted enamel dial, the outer edge with continuous pastoral scene, the centre with white enamel dial and black Roman numerals, blued steel hands • gold inner case with decoratively pierced and engraved band, engraved scene of a town by a lake below the pendant and grotesque mask to the base, ruby-set bow, outer case with central panel depicting a pheasant and pagoda in *basse-taille* enamel, the panel with secret catch within the seed pearl border beneath, opening to reveal a polychrome painted scene of an amorous couple, surrounded by ruby and seed-pearl set borders, the edge with four oval panels each with a blue enamel flower surrounded by pearl and ruby-set borders, the panels interspersed with rubies and emeralds, the front bezel decorated *en-suite, dust cap signed Jams Cox, London No.5680* • contemporary matching decorative gilt metal and seed pearl-set chain interspersed with blue and red star-shaped panels, each with a white enamel flower set with a ruby, red and white enamel panels and set with a ruby diameter 40 mm

PROVENANCE

Antiquorum Geneva, The Sandberg Watch Collection, 31st March-1st April, 2001, lot 111

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 247, pl. 153

£ 25,000-35,000
€ 34,100-47,700 US$ 38,600-54,000

the pheasant was a symbol of beauty and good fortune in Chinese mythology, and was one of the twelve elements found on the imperial robes. Cox frequently created blued steel hands with poker style bodies and arrow heads.

For a note on James Cox see lot 58.

63

GEORGE PHILIP STRIGEL, LONDON

AN EXTRAORDINARILY RARE AND VERY FINE GOLD ENAMELED AND DIAMOND SET REPEATING CYLINDER WATCH AND GILT-METAL CHATELAINE WITH FINE ENAMEL SCENE BY MOSER
CIRCA 1775

• gilt full plate movement, cylinder escapement, decoratively pierced and engraved masked balance cock, diamond endstone, fusee and chain, round baluster pillars, repeating on a bell • white enamel dial, Roman numerals, outer Arabic minute track, winding square at 6 o'clock, gilt metal diamond set floriated hands • gilt metal dust cover • gold case with enamel over engine turning on front bezel, crystal with diamond surround, diamond push piece, rear bezel with enamel over engine turning, central enamel scene depicting cupid taming a lion, suggesting the strength of love, after an engraving by Bernard Picart, diamond surround, *dust cap signed Geo. Phi. Strigel, London, case with maker's mark I.R for James Richards, enamel scene signed Moser.F for George Michael Moser • movement signed Geo. Phi. Strigel, London, BBLD* • with matching chatelaine similarly decorated with enamel panels by Moser, the panels surrounded by diamonds, chatelaine clip depicting Medusa, diamond-set bows and rosettes joining the panels

PROVENANCE

Maria Callas
Philips, London, September 1984, sold by order of the beneficiary of the Late Maria Callas.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* p. 250, pl. 156
Cedric Jagger, *The Artistry of the English Watch,* pp. 90-91, pl. 10
Richard Edgecumbe, The Art of the Gold Chaser, pp 118-119., fig. 107d,

£ 60,000-85,000
€ 82,000-116,000 US$ 93,000-132,000

The superb enamel scenes to the case back and chatelaine are by George Michael Moser and were inspired by a Bernard Picart engraving, after a cameo by Alessandro Cessati, see: Richard Edgcumbe, The Art of the Gold Chaser, 2000, p.119, figs. 107 b & d. This piece differs from several other enamel scenes by Moser as the background is a rich blue, rather than his typical chocolate-coloured backgrounds. Moser also used this scene for a gold box in the Arthur Gilbert Collection at the Victoria and Albert Museum in London.

George Philip Strigel, London, is recorded in G.H. Baillie, *Watchmakers and Clockmakers of the World,* Third edition, as a freemen of the Clockmakers' Company in 1781. He was also recorded *op.cit.* as watchmaker to the Queen. Camerer Cuss notes in his book *English Watches*, that Strigel was well connected and was known to have supplied a pair of Chelsea Porcelain clocks to Queen Charlotte.







64

JOHN ARNOLD, LONDON

A RARE AND SIGNIFICANT GOLD AND ENAMEL CYLINDER WATCH WITH PORTRAIT MINIATURE ATTRIBUTED TO WILLIAM HOPKINS CRAFT
1781, NO. 300

• gilt full plate movement, ruby cylinder escapement, decoratively pierced and engraved masked balance cock, diamond endstone, fusee and chain, round baluster pillars • white enamel dial, Roman numerals, outer Arabic minute track, gold hands • gilt-metal dust cap •gold case decorated with champlevé enamel to front and rear bezels, case back centre with polychrome enamel painted scene of a landscape with Shepherdess, framed by decorative champlevé surround and outer border of translucent red enamel over engine turning, case back hinged to reveal winding square, *case hallmarked 1841, maker's mark ITP for John Terrill Pain • dust cap and movement signed Jn Arnold, London, 300*
diameter 46 mm

£ 20,000-25,000
€ 27,300-34,100 US$ 30,900-38,600

The enamel panel is attributed to William Hopkins Craft (1731-1811) based on an engraving by John Sherwin (1751-1790) after a painting by Angelica Kaufman, (1741-1807)

For another similar enamel that is signed and dated 1782 by Craft, with a movement signed Windmills, see Camerer Cuss, *The English Watch 1585-1970*, p. 278, pl. 170.

The scene on the panel is inspired by *Jersualem Delivered* written by Italian poet, Toquato Tasso (1544-1595). Erminia, daughter of the Saracen King of Antioch is depicted writing the name of the Christian knight, with whom she is in love, 'Tancred' on a tree, while holding a staff in her other hand. Craft's miniatures are sometimes signed on their reverse, as in the example with the movement by Windmills referred to above. The scene has been identified by Ian White in note 58 of his article he cites the following reference, Wendy Wassying Roworth (ed.), "Angelica Kauffman A Continental Artist in Georgian England", 1992.

For a two part article by Ian White on the work of William Hopkins Craft, see *Antiquarian Horology* June and September 2013.

The present lot by Arnold is not recorded by Hans Staeger, in his book on Arnold. It has a ruby cylinder escapement which Arnold probably introduced. This escapement was employed in the late 18th century and early 19th century by some of the best London makers and more widely on the Continent.

Arnold is recorded as becoming free of the Clockmakers' company in 1783.

Born in Cornwall, John Arnold (1736-1799) represents one of the most famous English makers. He was apprenticed to his father and then traveled abroad where he learned to speak German. He came to London in 1762 and shortly thereafter presented a repeating watch mounted on a ring to King George III. This, and his ability to speak German, enabled him to establish himself at court. After about 1768, he began experiments to make an accurate timekeeper for use at sea. He realized that a detached escapement would be highly desirable and this led him to invent a detent escapement, circa 1781, which bears his name. To overcome isochronal variation, he invented the helical balance spring. In 1787 he took his son, John Roger Arnold, into partnership, changing the business name to "Arnold & Son", which was retained until his death.



Actual size


Jn.° Arnold Londoni
N.° 300

65

NORMAND MACPHERSON, EDINBURGH

A FINE SILVER PAIR CASED VERGE WATCH
1778, NO. 347

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, square baluster pillars, fusee and chain • white enamel dial, Roman numerals, outer Arabic minute track, blued steel beetle and poker hands and counterpoised seconds hand • polished silver plain case, the back of the outer case engraved with the arms of Johnstone of Annandale and Fairholm, *hallmarked London 1778, case maker's mark IA for Joseph Allanson • movement signed Norm Macpherson Edinburgh*
diameter 68 mm

PROVENANCE

Sotheby's, London, 5th June 1995, lot 22

LITERATURE

Terrence Camerer Cuss, *The English Watch 1585-1970*, p. 268, pl. 162

£ 4,000-6,000
€ 5,500-8,200 US$ 6,200-9,300

The earldom of Annandale and Hartfell went into abeyance at the end of the 18th century and was then later reclaimed in 1985. Of particular note on this watch is the seconds ring which intersects the lower hour division, with counter-poised seconds hand.

Macpherson, who is recorded as both Normand and Norman, was apprenticed to Andrew Dickie senior in 1749. He became a Freeman of the Edinburgh Hammermen in 1764.





Actual size


NUNQUAM
NON
PARATUS

66

JOHN SCOTT, LONDON

A MAGNIFICENT GOLD AND ENAMEL PAIR CASED VERGE WATCH WITH MATCHING CHATELAINE
1780, NO. 1163

• gilt full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, fusee and chain, cylindrical pillars • white enamel dial, Roman numerals, outer Arabic minute track, gold beetle and poker hands, plain gold inner case • gilt metal dust cap • gold outer case, the central panel with a fine polychrome enamel painted basket of flowers resting on a neo-classical stand painted *en grisaille,* double outer border of translucent blue enamel, with pink enamel flowers and green leaves between, the bezel with matching decoration, diamond-set thumb piece, the matching gilt metal chatelaine with four gold panels, each with a polychrome enamel painted floral bouquet, the pendant chains with small enamel painted flowers, one terminating in the winding key with further enamel painted bouquet, inner case *hallmarked 1780, dust cap signed John Scott, Gloucester Street, London, No. 1163 with maker's mark IM for James Marson or James Macklin, outer case HT probably Henry Cleaver Taylor • movement signed and numbered*
diameter 48.5 mm, chatelaine length approx. 130 mm

With an associated Asprey fully fitted presentation case.

PROVENANCE

Sotheby's London, *The Sir Chester Beatty Collection*, Part 1, December 1962, lot 89

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 271, pl. 165

£ 25,000-35,000
€ 34,100-47,700 US$ 38,600-54,000

The vividly painted floral arrangement is mounted on an *en-grisaille* neo-classical stand. The whole painting, including its matching chatelaine, lies on a grey ground shaded left to right and should be compared to one by William Allam, in Jagger's, *The Artistry of the English Watch.* Although no clues exist regarding the identity of the enameller, some speculation has been raised that it could be Moser's daughter, Mary who had exhibited similar paintings, though no hard evidence has come to light which would substantiate this possibility. John Scott is listed in Baillie, *Watchmakers and Clockmakers of the World*, Third edition, 1951 as working at Gloucester Street before 1784.







Actual size



67

JOHN ARNOLD, LONDON

AN EXTRAORDINARY AND IMPORTANT GOLD HALF QUARTER DUMB REPEATING CONSULAR CASED POCKET CHRONOMETER OF "THE BEST KIND"
1782, NO 39/88

• gilt full plate movement with Arnold short spring detent, free-sprung OZ balance, gold helical spring, decoratively pierced and engraved balance cock, turned pillars • white enamel dial, Roman numerals, outer Arabic minute ring, subsidiary seconds divided into 75 • gold consular case engraved with flowers and foliage, engraved musical instruments to the back within an ovoid reserve, pulse piece to the band at 8 o'clock, the back opening to reveal a plain polished fixed cuvette with winding aperture, *case with maker's mark ITP for John Terrill Pain* and *hallmarked 1782, dial signed and numbered 88 • movement signed John Arnold London, Inv. et Fecit No. 39/88*
diameter 75 mm

PROVENANCE

Sotheby's London, *The Edward Hornby Collection*, 1st December 1978, Lot 67 p. 53 and the Cover

LITERATURE

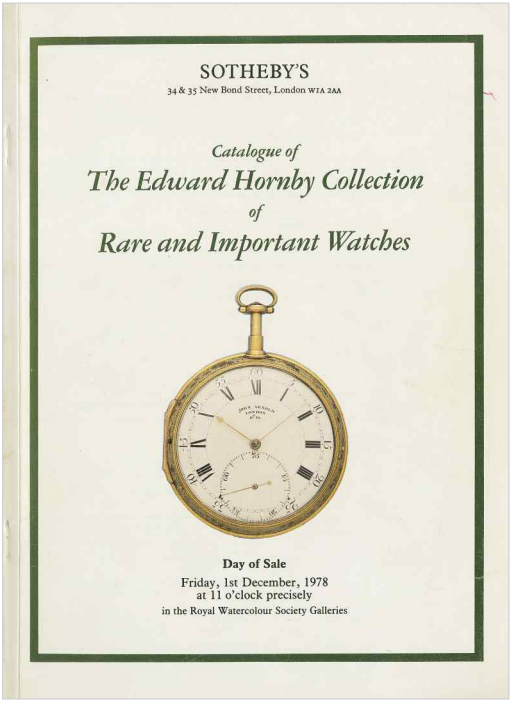
Vaudrey Mercer, *John Arnold & Son*, Antiquarian Horological Society, 1972 pp. 73, 79-80,89 and 210, pls.99-101
Terence Camerer Cuss, *The English Watch 1585-1970*, pl. 169

£ 125,000-200,000
€ 171,000-273,000 US$ 193,000-309,000

John Arnold refers to Arnold no. 39/88 as the "the Best Kind." The movement is one of only a handful that exist with their original short spring detents and it is the earliest form of spring detent that Arnold used. No.39/88 is the only Arnold with the short spring detent to retain its original case. Arnold reserved the term for "The Best Kind" for his large chronometers. Whereas "The Second Kind" were reserved for watches of smaller size and had an entirely new number series

Arnold did fit a pivoted detent to a series of chronometers up until 1782-83.

The movement has an OZ balance which Arnold used from 1782-1791 however, it may have started with a double S balance The dial is the traditional layout, the seconds ring is divided into 75. The escapement unlocks every other beat of the balance, allowing the hand to fall consistently on each division, leading to a more accurate reading.



Cover of the Cataologue of the Edward Hornby Collection, Courtesy of Sotheby's

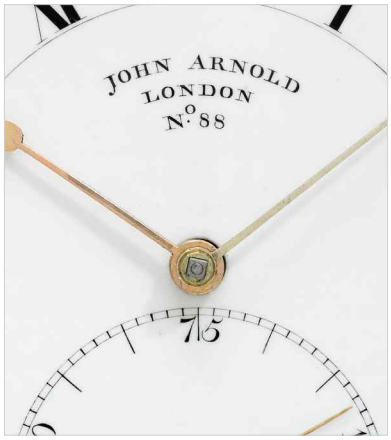

John Arnold
London
Inv.t et Fecit
No 39/88

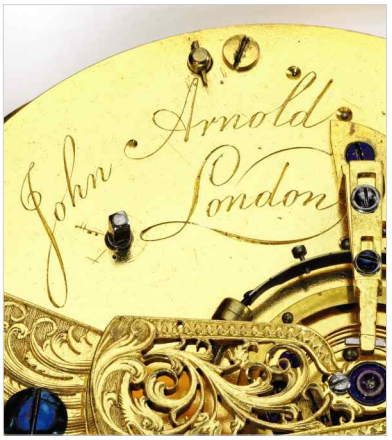

JOHN ARNOLD
LONDON
No 88



Actual size


John London
Inv. et


JOHN ARNOLD
LONDON
No 88


John Arnold
London


JOHN ARNOLD
LONDON
No. 88

68

GEORGE MARGETTS, LONDON

A RARE GILT BRASS TIMEPIECE WITH ARNOLD-TYPE PIVOTED DETENT ESCAPEMENT AND SIDEREAL TIME INDICATION
1782, NO. 316

• gilt full plate movement engraved with swags, foliage and trophies of war, chased and engraved balance cock fixed with two screws, Arnold-type pivoted detent escapement, engraved gilt-brass three-arm balance, flat steel spring, adjustable bi-metallic compensation curb, friction rollers to the top and bottom balance pivots, fusee with Harrison's maintaining power • white enamel dial, three subsidiary fixed dials and three rotating dials showing hours, minutes and seconds, mean solar time being indicated by the fixed dials and sidereal time against the inner dials which contra rotate • engraved gilt brass case mounted on a nineteenth century stand made in the manner of Thomas Cole with mirrored panel to the base • *dial signed, movement signed and numbered*
diameter 115 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pl. 173

£ 50,000-60,000
€ 68,500-82,000 US$ 77,500-93,000

Margetts no. 316, is the only known pivoted detent chronometer escapement recorded by Margetts. It appears to date to 1782 or 1783, and is thought to have been supplied by John Arnold, just before he and Thomas Earnshaw introduced the spring detent escapement. For a further description of the movement and its use of friction rollers to the top and bottom balance pivots, see Camerer Cuss, *The English Watch 1585-1971,* pp. 282-283, pl. 173.

George Margetts (1748-1808) was born in Oxfordshire and was made free of the Clockmakers' Company in 1779. He was elected to the Livery of the Clockmakers' Company in 1799. Though little is known about his life, short of the belief that he died in an insane asylum, he remains remembered for his astronomical watches and eight-day chronometers.

Margetts, was a petitioner to the Board of Longitude on several occasions, with the goal to secure funds for his various projects that related to finding Longitude and improvements in astronomy. The Board did grant him some funding as did the East India Company. The latter he supplied with tables to assist navigators. For further information on Margetts, see Anthony G. Randall, *The Time Museum Catalogue of Marine Chronometers,* pp.234-240. For a further note on this maker see lot 68.






GEO. MARGETTS. LONDON

69

GEORGE MARGETTS, LONDON

A RARE AND IMPORTANT LARGE GILT METAL LEVER WATCH SHOWING BOTH MEAN SOLAR AND SIDEREAL TIME AND POSSIBLY THE ONLY LEVER WATCH KNOWN SIGNED BY THIS MAKER
1798, NO. 1128

• gilt metal back plate with decorative engraving, large aperture surrounding the balance, straight line lever escapement, large three-arm bi-metallic balance with screwed wedge-shaped weights, flat balance spring, diamond end-stone • white enamel dial, three subsidiary dials and three rotating dials showing hours, minutes and seconds, as the hands advance mean solar time is read against the fixed dials, sidereal time read against inner dials which contra rotate • plain gilt metal case *with maker's mark IH for John Hadley • dial signed, movement signed Geo. Margetts, London, No. 1128*
diameter 69 mm

PROVENANCE

Time Museum, Rockford, Illinois, Inv.no. 3411
Sotheby's New York, Masterpieces from the Time Museum, 13th-14th October, 2004, Part Four, Vol. II, lot 628

EXHIBITED

Time Museum, Rockford Illinois, Inv.no.3411

LITERATURE

Anthony G. Randall, *The Time Museum, Catalogue of Chronometers*, 1992, Cat. no. 108, p. 238
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 316, pl. 198

£ 50,000-70,000
€ 68,500-95,500 US$ 77,500-108,000

For a detailed discussion of astronomical watches by George Margetts, see George Daniels, "The Astronomical Watch by George Margetts in the Possession of the Royal Institution, and some Timekeepers by Margetts" *Antiquarian Horology,* (March 1970), pp. 350-358, and for a complete description of the lever escapement and motion work used on the present watch see, Anthony G. Randall, *The Time Museum, Catalogue of Chronometers*,1992, Cat. no. 108, p. 238.

Margetts no. 1128, is significant as it remains the only known Lever watch signed by Margetts. The combined display of sidereal and mean solar time on the dial is also unusual. Rees's *Cyclopaedia*, published in 1819-1820, includes a diagram of the complex and elegant motion work together with another of a slightly less advanced version of the escapement. It is thought that Reverend Pearson, the author of the horological section of the *Cyclopaedia*, may have owned this watch; see Camerer Cuss, *The English Watch*, p. 316.

For a note on George Margetts, see lot 69.






GEO. MARGETTS. LONDON

70

JUSTIN VULLIAMY, LONDON

A ROYAL AND HISTORICALLY IMPORTANT GOLD PAIR CASED DUMB HALF QUARTER REPEATING CENTRE SECONDS CYLINDER WATCH WITH STOP SLIDE
1784, NO. OUO

• gilt full plate movement, cylinder escapement, pierced and engraved balance cock, diamond endstone, turned pillars, fusee and chain, two steel hammers dumb quarter repeating on blocks to the inside case back white enamel dial, Roman numerals, outer Arabic minute track with single dots to mark each 1/2 quarter, gold beetle and poker hands, steel centre seconds hand • plain gilt metal dust cap • plain gold inner case, pulse piece below 5 o'clock, movement stop slide between 2 and 3 o'clock, long plunge pendant, the centre of the case back with an oval reserve with the cipher and coronet of Frederick Duke of York, surrounded by chased and engraved radial and foliate decoration, the bezel decorated *en suite,* inner and outer cases with London hallmarks for 1784, *case with maker's mark WQ for William Quinton • movement signed and numbered Just Vulliamy London ouo*
diameter 58 mm

PROVENANCE

Frederick Duke of York

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 286, pl. 175

£ 30,000-50,000
€ 40,900-68,500 US$ 46,300-77,500



Portrait of Frederick, Duke of York, Courtesy of Bridgeman Images

The cipher and coronet on the present lot belongs to Frederick Duke of York, the second son of King George III. The watch hallmark dates to when the Duke was twenty-one. Frederick was a handsome and popular figure during his time, and served as a nominal Commander-in-Chief of the British Army. He was the administrative head from 1795-1809 and then again from 1811-1818. He was a benevolent prince and established the Duke of York School for Sons of Soldiers in Chelsea.

The present watch is included in Vulliamy's daybook, now held at the office of Public Records at Kew. The book records the watch's number and the coronet description. It was returned for cleaning at least twice, the first time in 1798 and the second in 1809. At that time the owner was shown as Major General de Bude, a Swiss soldier and courtier. De Bude initially acted as the governor of the Duke of York's younger brother, but soon came to the notice of the Duke of York and became Secretary of Foreign Affairs with an address in St. James Palace. He is listed as dying in 1818 at Windsor Castle.

The watch may have been given by the Duke to de Bude as a gift, alternatively, de Bude may have been acting on the Duke of York's behalf.

Justin Vulliamy was the patriarch of three generations of watch and clockmakers. He left Switzerland and moved to England becoming the partner of Benjamin Gray and eventually married his daughter.

Vulliamy is known for his duplex watches which he continued to make from 1800-1820.



Actual size


Just. Villiamy
London

71

GEORGE PRIOR, LONDON

AN UNUSUAL AND LARGE GOLD AND ENAMEL PAIR CASED QUARTER REPEATING VERGE WATCH MADE FOR THE TURKISH MARKET
CIRCA 1790, NO. 26120

• gilt full plate movement, finely pierced and engraved balance cock, diamond endstone, dust ring, repeating on a bell • white enamel dial, Turkish numerals, skeletonised hands • inner case with pink enamel cartouche to the centre painted *en grisaille* with flowers and trophies of war, pierced band, outer case similarly decorated, the border and bezel with a looping white enamel band interspersed with gold foliage on a mauve ground, band and the bezels scalloped which close on enamelled wavy edges, diamond-set pendant and thumb piece • *dial and movement signed George Prior, London, numbered 26120*
diameter 52 mm



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 304, pl. 189.

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300



George Prior specialised in pieces for the Turkish market, often creating beautiful and elaborately decorated watches with enamel and pearl work. The enamel designs of this watch are common to Continental work of the period, but their painterly style of execution owes more to the English tradition.

The quarter repeating movement strikes on a bell to the inside of the case back which is signed by 'Drury,' a well-known English bell maker.

72

JUSTIN VULLIAMY, LONDON

A RARE GOLD CENTRE SECONDS DUPLEX WATCH
1790 NO. SIS

• gilt full plate movement with duplex escapement, engraved with foliate scrolls and a snake engraved indicator for regulation, bimetallic elongated U shaped compensation curb, diamond endstone, stop lever • white enamel dial, Roman numerals, outer Arabic minute track, gold beetle and poker hands, steel centre seconds hand • gilt dust cover • polished plain gold case, *hallmarked for London 1790, case maker's mark VW (Valentine Walker) • movement signed Just Vulliamy sis London*
diameter 55 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* p. 300 pl. 186.

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600

The Duplex became popular for watches fitted with centre seconds because it gave the hand the appearance of moving like a 'deadbeat'. This style was particularly prevalent in watches intended for the Chinese market.







73

ANONYMOUS

AN AMUSING BILSTON ENAMEL TOY WATCH
CIRCA 1775

gilt metal and enamel largely of dark blue and pale pink • plain white enamel interior • white enamel 'dial' with Roman numerals • back with polychrome flowers, bezel with further floral decoration some in raised enamel
diameter 46 mm

£ 800-1,200
€ 1,100-1,650 US$ 1,250-1,900



Actual size

74

ANONYMOUS

AN AMUSING BILSTON ENAMEL TOY WATCH
CIRCA 1775

• plain white enamel interior • white enamel, conjoined moveable hands • the case back with polychrome enamel scene depicting a gentleman and a lady in a landscape, bezel decorated with polychrome enamel flowers
diameter 50 mm

£ 800-1,200
€ 1,100-1,650 US$ 1,250-1,900

The scene to the case back shows a gentleman and lady in period dress within a rural landscape. She holds a posy of flowers and he a large money bag – these attributes alluding to the lady's beauty and the gentleman's wealth. In the distance is a house, no doubt intended to represent the gentleman's residence.

These Bilston enamel cases in the form of watches were almost certainly designed for ornamental display. The word 'toy' in this context denotes a novelty item, rather than taking its modern meaning as an object for children to play with. It was fashionable in the eighteenth century to display watches and other small objects in vitrines and showcases and toy watches would have been a less expensive yet still decorative alternative. Although unusual, Bilston enamel was also used to decorate 'real' watch cases and examples of this work are illustrated in Cedric Jagger, The Artistry of the English Watch, 1988, col. pl. 14, p. 126.



Actual size

75

RUNDELL AND BRIDGE, LONDON

A GOLD HUNTER CASED WATCH WITH COAT OF ARMS BELONGING TO DUC DE CHARTRES, THE FUTURE LOUIS PHILIPPE III OF FRANCE
1802, NO. 3454

• gilt full plate movement, duplex escapement balance cock and plate engraved with foliate designs, grotesque mask on cock table, diamond endstone, round baluster pillars, gilt metal dust cap • white enamel dial with Roman numerals, Arabic numerals mark the quarter hours, subsidiary seconds with Arabic numerals, gold spade hands • front of case engraved with coat of arms belonging to the Duc *de Chartres (1773-1850),* case back plain and hinged revealing winding square, *bow marked with French owl numbered 75 for Paris, front and rear of case marked IM for either James Marson or James Macklin, hallmarked 1802-3 • dust cap and movement signed Rundell and Bridge, London, 3454*
diameter 52.5 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 334 pl. 210.

£ 7,000-9,000
€ 9,600-12,300 US$ 10,800-13,900

The arms on the case are those of the Duc de Chartres (1773-1850), who eventually became King Louis Philippe III of France in 1830.

He supported the French Revolution during his youth, and called himself 'Citroyen Chartres'. Although he sympathized with the Jacobins, he was in exile in England between 1801 and 1807. He became Duc d'Orleans following the death of his father, who was guillotined during the Reign of Terror. He returned to France after the Bourbon Restoration in 1815, and was proclaimed King following the abdication of Charles X. He reigned from 1830- 1848, after which he was forced to abdicate.

Rundell and Bridge were were appointed principal royal goldsmith and jeweller in 1804. They are recorded in G. H. Baillie *Watchmakers and Clockmaker's of the World*, Third edition 1947 as active during 1772-1825.

The present watch is hallmarked as 1802, and therefore was likely acquired by the Duc de Chartres when he was in exile in England between 1801-1807. The movement of the present lot although simple is very similar to those produced by Vulliamy at this time.



Portrait of King Louis Phillipe III



76

BARRAUDS, LONDON

A HISTORIC SILVER PAIR CASED POCKET CHRONOMETER
1806, NO. 386

• gilt full plate movement, *Earnshaw* type spring detent escapement with *Harrison's* maintaining power, free-sprung *Pennington* 'double L' balance, blued steel helical spring, plain balance cock with diamond endstone, fusee and chain • white enamel dial, Roman numerals, large subsidiary seconds dial, gold spade hands, blued steel seconds hand • plain silver cases, the outer case with *Barraud's* watch paper, *hallmarked London, 1806, both with maker's mark TG for Thomas Gibbard* • *dial signed and numbered, movement signed Barraud London, No. 386*
diameter 62 mm

PROVENANCE

Captain -later Vice Admiral-Josiah Cramer
[Captain -later Rear Admiral- Jorsell Leigh - per watch paper]

LITERATURE

Cedric Jagger, "Paul Philip Barraud", *The Antiquarian Horological Society*, (1968), p.120
Cedric Jagger," Paul Philip Barraud, The Supplement", *The Antiquarian Horological Society*, (1979), p.232.

£ 10,000-15,000
€ 13,700-20,500 US$ 15,500-23,200

Cedric Jagger, in his book on Paul Philip Barraud, notes the following taken from the Barraud testimonials: [From] No 6 Tenterden Street, 20th February 1816. "Captain Cramer sends Mr Barraud his Chronometer, 386, which he thinks will want cleaning; it being ten years since it has been touched. Capt. C. begs to inform Mr. B. that that watch does him the greatest credit possible, as, during the whole time he has used it, it has never once failed, and in bringing home the West-India Convoy, it made the Scilly Islands to a mile." Josiah Cramer (1773-1850) was appointed Lieutenant in 1800, Commander 1802, Captain 1806, Rear Admiral 1841 and Vice Admiral in 1849.

The outer case contains a Barraud's watch paper. In 1971, the watch was seen in Rhodesia and at that time it was also noted that the Barraud's watch paper was present. To the reverse of the paper is a handwritten inscription as follows: "Captain Jorsell Leigh - Rh - Broadwell House, Gloucestershire 1841." Jorsell Leigh was born February 1790, was made a Captain in June 1829 and a Rear Admiral in July 1855.

Paul Philip Barraud was born in London, December 5th, 1752 of Huguenot lineage. He was admitted to the Clockmakers' Company in 1796 and elected master in 1810 and 1811. According to Tony Mercer, *Chronometer Makers of the World,* he and his sons made over one thousand chronometers before his death in 1820. He used Arnold and Earnshaw type detent escapements and Pennington type balances, once they were introduced. With the help of William Howells and George Jamison, he was able to offer a simplified version of the Mudge chronometers, Green and Blue, to the Admiralty at a price of 90 guineas. His firm was supplied by outside specialists such as Thomas Earnshaw.





Actual size

77

JAMES FERGUSON COLE, LONDON

A RARE SILVER DUPLEX OPEN-FACE WATCH
1821, NO. DL

• gilt partly skeletonised movement engraved with foliate scrolls, foliate engraved cocks, duplex escapement, plain steel balance, spiral balance spring with regulator, diamond endstone • off-white enamel dial, Roman numerals, outer Arabic minute track, blued steel moon hands • polished plain silver case, reeded band, *hallmarked for London 1821, case maker's mark HJ for Henry Jackson, numbered DL • movement signed James F. Cole London, numbered DL and dial signed Cole London*
diameter 56 mm



PROVENANCE

Sotheby's Geneva, 17th May, 2000, lot 210

LITERATURE

Terrence Camerer Cuss, *The English Watch 1585-1970*, p. 369, pl. 239
T.A & T.P. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, p. 193, pl. 116

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600

The present lot is thought to be one of the two earliest watches known by Cole. The other, with number code sx and in a case with the same hallmark date as the present lot, resides in the British Museum. For an extensive biography about James Ferguson Cole and his work see Paul M. Chamberlain's book *"It's About Time"*, pp.402-410.



Actual size

78

BARRAUDS, LONDON

A RARE GOLD, ENAMEL IVORY AND DIAMOND-SET WATCH WITH PORTRAIT MINIATURE ATTRIBUTED TO SIMON ROCHARD
1821, NO. 2/1301



• unusually slim cylinder escapement, brass three-arm balance, regulator with applied silver scale, plain balance cock, ruby endstone, dust cap • white enamel dial with Arabic numerals, gold arrow hands, winding square situated above 6 o'clock • champlevé enamel decoration on both front and rear bezels, case back features a fine stipple-work portrait miniature of a young lady painted on ivory possibly by *Simon Rochard (1788-1872)*, framed by graduated diamonds, *case marked IM for John Marsh • movement signed Barrauds, Cornhill London, 2/1301*
diameter 62 mm

PROVENANCE

Chester Beatty
Sotheby's London, *Chester Beatty Collection,* Part 1 December 1962, lot 71

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 366, 367 pl. 237.
Cedric Jagger, "Paul Philip Barraud" *Antiquarian Horological Society*, (1968) p. 144

◉ **£ 15,000-25,000**
€ 20,500-34,100 US$ 23,200-38,600

The Sotheby's London Chester Beatty catalogue in 1964 attributed this portrait miniature to Simon Rochard, which Cedric Jagger also supported in his 1968 book, *Paul Philip Barraud*. Apart from the finely painted miniature, one should also note the slimness of the watch, which was just coming into fashion during this period. Simon Rochard, (1788-1872) was a well known miniature portrait artist. Rochard was born in Paris and schooled at the Ecole des Beaux-Arts where he studied under J.B.J Augustin. Among Rochard's most famous commissions is the portrait miniature of the Duke of Wellington for the King of Spain prior to the Battle of Waterloo in 1815. Following this, he moved to London and established himself as the favourite miniature portraitist of the Aristocracy. He remained in London from 1814-1845 where he exhibited at the Royal Academy, Society of British Artists and the New Watercolour Society. He moved to Brussels in 1846.

For a note on Barraud see lot 76.



Actual size



79

THOMAS CUMMINS, LONDON

A RARE SMALL AND INTERESTING GOLD PRECISION WATCH WITH REGULATOR DIAL
1826, NO.17-27

• gilt full plate movement, lever escapement similar to Massey's type-IV, two-arm bi-metallic compensation balance, helical balance spring, engraved beat scale, fusee and chain • gold engine turned regulator-type dial, satin finished chapter rings, hours dial at 6 with Roman numerals, subsidiary seconds at 12 and outermost minute track with Arabic numerals, blued steel hands • gold case with engine turned band and case back, *case hallmarked for London 1826, and stamped with casemaker's mark ED for Edward Delgrave*
diameter 52mm

LITERATURE

Cecil Clutton and George Daniels, *Watches,* p. 70, and fig. 266a-b, Second edition
Terrence Camerer Cuss, *The English Watch, 1585-1971*, p.390, pl. 244

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

Thomas Cummins was a little known maker. He is recorded in Baillie, Second edition, 1947 as a member of the Clockmakers' Company from 1806-1820. Clearly later pieces were discovered after the publication of Baillie's Second edition, with pieces finished between 1825-1827. Cummins had a small output of high quality watches. Currently, less than a half dozen pieces are known. Clutton and Daniels, *Watches* notes that Cummins was the first English Maker of the second generation who regarded the lever watch as a precision instrument. Cummins' lever escapements employed a refined version of Massey's type IV lever. The present example appears to be the only known Cummins watch to include resilient banking work. Of further note is the somewhat diminutive size of the present lot, measuring 52mm, it is considered the smallest watch known by this maker.

Cummins used a double numbering system for his watches, the first part is the series number of the watch, and the second is for the date of completion.

For another very similar watch by Thomas Cummins, see Sotheby's London, *The Belin Collection,* 29th November 1979, lot 172 and Camerer Cuss,*The English Watch,* p. 386, pl. 242





Actual size


60
55
5
50
10
45
15
40
20
35
25
30
60
50
10
40
20
30
XII
I
II
III
IV
V
VI
VII
VIII
IX
X
XI

80

FREDERICK FATTON, LONDON

A RARE AND HISTORICALLY SIGNIFICANT GOLD OPEN-FACED INKING CHRONOGRAPH CYLINDER WATCH
1823, NO. 7 & 8

• gilt half-plate movement, cylinder escapement, gold three-arm balance, compensation curb • 18k yellow gold polished hinged cuvette • white enamel dial, subsidiary dial for 60-second chronograph, the extremity of the hand carrying nib over an ink well, above the time dial with Roman numerals, slide towards dial centre for switching off chronograph mechanism • 18k yellow gold case, engine-turned case back with *London hallmarks for 1823*, gold pendant and bow, stop slide to the band, pendant with push-piece to activate/drop nib • *dial, movement and case signed Fatton Elève de Breguet Patent London, the dial numbered 7, case and movement numbered 8, case further stamped with case maker's mark LC for Louis Comtesse*
diameter 58 mm

PROVENANCE

Sotheby's Geneva, 17th May 2000, lot 198

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 370-371, pl. 240
Cecil Clutton and George Daniels, *Watches, Third edition, figs.233 a-b*

£ 20,000-30,000
€ 27,300-40,900 US$ 30,900-46,300

Fredrick Louis Fatton first worked for Abraham Louis Breguet in Russia between 1801-1807. By 1814 he was Breguet's independent agent in London. Interestingly, Fatton is one of several men who signed their work Elève de Breguet. Fatton was the inventor of the Inking Chronograph, see George Daniels, *The Art of Breguet*, p. 72. Fatton took out two patents for inking chronographs in 1822, numbers 4645 and 4707. As noted in George Daniels, *The Art of Breguet*, the inking chronograph was normally made in silver, thus the present example in gold is rare.

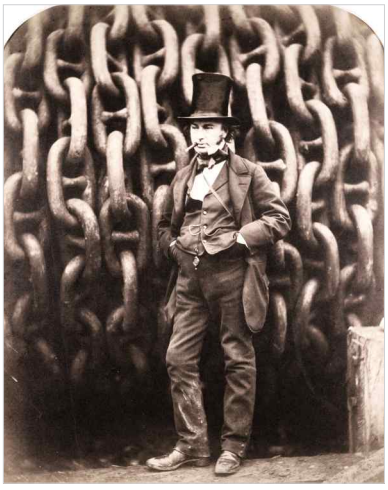
The present lot was purchased in the 1990's from the wife of a descendant of Isambard Kingdom Brunel. It was believed through family legend, that the watch had belonged to the famous engineer.

Isambard Kingdom Brunel was a 19th century engineering genius, and a giant of the Industrial Revolution. His most famous works included the Great Western Railway, Paddington Station, a series of steamships, dockyards and an early design of Clifton Bridge, England's first suspension bridge.

Brunel was sent for schooling to France, where he became aquainted with Breguet through an introduction by a cousin. At the age of 14 he lived with the Breguet family and was given tuition in the workshops, see Adrian Vaughan's biography of Isambard Kingdom Brunel, 1991. Brunel returned to England in 1822.

Interestingly, Brunel had a second connection to watchmaking, through his mother Sophia Kingdom who was the niece of Thomas Mudge. Sadly Brunel would never have met the famous Maker, who died more than a decade before Brunel's birth.





Portrait of Isambard Kingdom Brunel,
Courtesy of Bridgeman Images


FATTON
ELÈVE
DE BREGUET
PATENT
N°7
LONDON

Actual size


FATTON
ELÈVE
DE BREGUET
PATENT
N°7
LONDON



Actual size

81

THOMAS GLASE, BRIDGENORTH

A NOVEL SILVER VERGE PAIR CASED WATCH WITH DIAL ENGRAVED, 'KEEP ME CLEAN AND USE ME WELL - AND I TO YOU THE TRUTH WILL TELL'
1830, NO. 437

• gilt full plate movement, pierced and engraved balance cock with grotesque mask and decorated with foliage and a dolphin's head, round pillars, Bosley regulator • dial with fine central gilt engraving, white enamel hour ring with Roman numerals, gilt outer ring with dial engraved, *'KEEP ME CLEAN AND USE ME WELL - AND I TO YOU THE TRUTH WILL TELL'*, blued steel spade hands • plain silver inner and outer case • *inner and outer case hallmarked Birmingham 1830 with maker's mark 'JH' for James Heales, movement signed Thomas Glase, Bridgenorth, 437*
diameter 56mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 393 pl. 247

£ 500-800
€ 700-1,100 US$ 800-1,250



Actual size

82

JAMES HODDELL & CO, LONDON

A RARE AND FINE GOLD TWO-TRAIN EIGHT DAY OPEN-FACED LEVER WATCH MADE ACCORDING TO THE MAKERS PATENT
1874, NO. 14944

• gilt three-quarter plate movement, lever escapement, twin winding barrels and fusees chain, bi-metallic compensation balance, some jewels carried in screwed gold settings to the back-plate, 18k gold polished cuvette with winding and setting apertures • gold dial, engine-turned oval cartouches carrying Roman numerals, the ground with decorative stylized floral engraving, outer pink pearled minute track, engine-turned subsidiary seconds, the dial edge with applied green gold floral decoration • 18k yellow gold case, the back with arched floral engraved decoration to the edge, repeated star form engraved decoration surrounding a central blank cartouche, the bezels, band and bow with similar engraved decoration, case back and cuvette hallmarked 1874, case and cuvette numbered 14944 • dial and movement signed Jas Hoddell & Co., Patent, 15 Northampton Square, London, movement numbered 14944
diameter 48 mm

£ 4,000-6,000
€ 5,500-8,200 US$ 6,200-9,300

83

BARRAUD & LUNDS, LONDON

A FINE AND UNUSUAL GOLD OPEN-FACED POCKET CHRONOMETER
1869, NO. 3/127

• frosted gilt and partially skeletonised movement, spring detent escapement, free-sprung, bi-metallic compensation balance with blued steel helical spring, diamond endstone, steel detent with separate cock and dovetail adjustment, fusee and chain • glazed cuvette with winding hole • white enamel dial, Roman numerals, gold spade hands, large subsidiary seconds with blued steel hand, outer minute track • 18k yellow gold engine-turned case with blank central cartouche, gold pendant, *case with London hallmarks for 1869, case with maker's mark AS for Alfred Stram • movement signed Barraud & Lunds, 41 Cornhill, London, No. 3/127, dial signed and numbered,* the ebauche with *maker's mark J.P. for Joseph Preston & Sons*
diameter 52 mm



Actual size

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 406-407, pl. 259

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600



For a nearly identical pocket chronometer and extensive discussion of this construction by Barrauds & Lund, see Jagger," Paul Philip Barraud, The supplement", *Antiquarian Horological Society* 1979, pp. 215, 223, pl. XXVII a-b. Jagger notes that the watch in figs. a,b is a "half chronometer" and credits Lund for its invention citing Lunds Obituary.

Barraud & Lunds are listed in Brian Loomes, Vol.2 Watchmakers and Clockmakers of the World, working in 1839-1863.

84

BARRAUD & LUNDS, LONDON

AN INNOVATIVE GOLD OPEN-FACED LEVER WATCH WITH DETACHABLE KNURLED WINDER
1870, NO. 2/9743

• gilt three quarter plate movement, lever escapement, free-sprung bi-metallic compensation balance, spring with terminal curve, diamond endstone, decoratively engraved balance cock and barrel cap, fusee and chain • 18k yellow gold cuvette with winding apertures • white enamel dial, Roman numerals, subsidiary seconds, gold fleur-de-lys hands • 18k yellow gold case, the back and bezel with engine-turned decoration, plain pendant and bow, *case hallmarked for London 1870, with maker's mark AS for Alfred Stram • dial and movement signed and numbered Barraud & Lunds, London 2/9743*
diameter 51 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 406-407, pl. 260.

£ 1,200-1,800
€ 1,650-2,450 US$ 1,900-2,800



Actual size



John Alexander Lund joined Barraud & Lunds in 1864. He patented a form of keyless winding in March 1870, patent number 914. The keyless watch was by now very much in demand. However, Lund, like other English makers, was loathe to give up the superior timekeeping qualities of the fusee despite the fact that its use in a keyless watch which was inclined to give problems. As a result, Lund's solution was to patent a winding and hand-set key which had the appearance of a keyless button; he located it this in the pendant in the normal position, but made it detachable. This solution enabled the wearer to appear in fashion while at the same time retaining a watch with the timekeeping qualities of the fusee.

It would seem that the patent was not a commercial success, given the lack of surviving examples.

For more on John Alexander Lund and his contributions to horology see, Jagger, *Paul Philip Barraud*, *Antiquarian Horlogical Society*, p.68.

85

BARRAUD & LUNDS, LONDON

A VERY RARE AND POSSIBLY UNIQUE LARGE SILVER KEYLESS OPEN-FACED INKING CHRONOGRAPH WATCH
1872, NO. 3/1075

• gilt finished three-quarter plate movement, ratchet tooth lever escapement, the winding and setting mechanism visible to the back-plate, bi-metallic compensation balance • white enamel dial, central minute recording hand with inking nib, upper subsidiary seconds dial with further inking nib, hour recording dial below • large and heavy plain polished silver case with stepped bezels, stop/start slide to the band at eleven o'clock together with nib-piece for resetting chronograph in tandem with the large knurled winding button, *case numbered 3/1075* and *hallmarked for London, 1872 • dial and movement signed Barraud & Lunds, 41 Cornhill London, and numbered 3/1075*
diameter 85 mm

LITERATURE

Cedric Jagger, "Paul Philip Barraud", The Supplement, pp. 224 and 263, pl.XXIII a-b., *Antiquarian Horological Society*, Terence Camerer Cuss, *The English Watch 1585-1970*, p. 408, pl. 261

£ 8,000-12,000
€ 10,900-16,400 US$ 12,400-18,600

To date this is the only known example of an inking Chronograph by Barraud & Lunds.

Fredrick Fatton invented the Inking Chronograph in 1822, see lot 80.

Fifty years later, Barraud & Lunds made an improved chronograph. The firm based their piece on the same principles of the Fatton, but incorporated minute recording ability and keyless winding. Furthermore, the present lot, with a diameter of 85 mm, measures a full 27 mm larger than the Fatton, whose diameter is 58 mm.

Further differences include the complex winding system, since No. 3/1075 is keyless. Winding occurs by engaging the nib-piece adjacent to the pendant in the band. The keyless work for the going barrel is also located on the top plate, and has two intermediate wheels.

Another unusual feature is the spotted plates, a decorative finish which is normally found on marine chronometers.



Actual size

86

DENT, LONDON

AN EXCEPTIONAL LARGE SILVER OPEN-FACED CHRONOMETER DECK WATCH
1875, NO. 28317,

• gilt three-quarter plate movement, Earnshaw-type duo-in-uno spring detent escapement, large free-sprung bi-metallic compensation balance, blued steel duo-in-uno balance spring, diamond endstone • plain polished silver cuvette with apertures for winding and hand-setting • white enamel dial with British Royal and Russian Imperial warrants, Roman numerals, outer minute track, subsidiary dials for up-and-down and seconds, blued steel hands • plain polished silver case, leather covered and glazed deck case, *later* short silver chain and key, *silver case with London hallmarks for 1875 • movement signed Dent Watchmaker to the Queen, 33 Cockspur Street, Charing Cross, London, No. 28317, dial signed and numbered*
diameter 67.5 mm

PROVENANCE

Christies Geneva, 11th May, 2011, lot 299

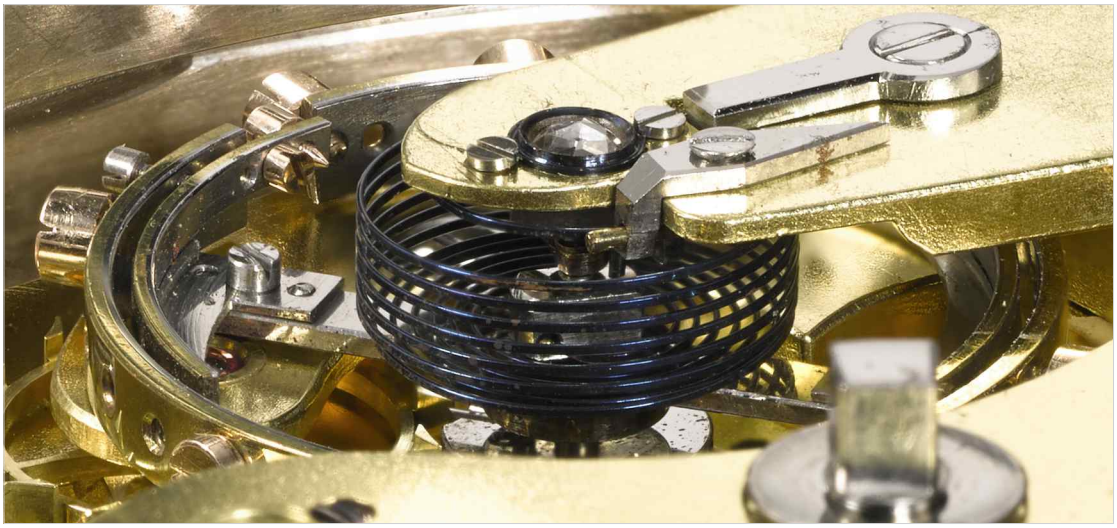
£ 20,000-40,000
€ 27,300-54,500 US$ 30,900-62,000

The movement incorporates Mercer's auxiliary type H as well as a rare duo-in-uno balance spring with a double terminal curve. The white enamel dial carries the medallions announcing appointments to the Queen and the Empress of Russia, the same warrants are also engraved on the movement.

The present lot was made by John Hammersley for Dent. Hammersley worked mainly for M.F. Dent and several others, and was well known as a successful springer and adjuster, see, Vaudrey Mercer, Appendix X, "Names of Manufacturers Edward John Dent and his Successors", *Antiquarian Horological Society*, 1977. He also supplied a number of deck watches to the admiralty. He did make a small number of pocket watches signed with his name. For a pocket watch by Hammersley in this sale, see lot 88.

For another similar by Hammersely but made for Charles Frodsham, see Terence Camerer Cuss, *The English Watch*, p. 414. Pl. 266. The case on the present example is larger by nearly 13mm. Both are by the casemaker James Thomas White, and were made within several years of each other.

Born in 1819, John Hammersley was a springer and adjuster of good reputation. Credited with the introduction of the duo-in-uno balance spring with A.P. Walsh, Hammersely frequently utilized this feature, though he is not acknowledged as its inventor. He was mostly employed by other makers, and died in 1901.




Dent
Watchmaker to the Queen
33 Cockspur Street
Charing Cross LONDON
No 28517


DENT
33 COCKSPUR ST
LONDON 28317



Actual size

87

DENT, LONDON

AN UNUSUAL AND INVENTIVE GOLD HUNTING CASED KEYLESS POCKET CHRONOMETER CHRONOGRAPH WITH REGULATOR TYPE DIAL
1866, NO. 25347

• frosted gilt movement marked '*Patent*', *Earnshaw* type spring detent escapement, free-sprung bi-metallic compensation balance, spiral balance spring with double overcoil, decoratively engraved balance cock with ruby endstone, chronograph mechanism visible to the backplate • white enamel dial, subsidiary dials for constant seconds to the left and hours to the right, outer minute/chronograph seconds track, three central blued steel hands for constant minutes, chronograph seconds and chronograph minute recording • 18k gold plain polished case, the front hinged cover with *monogram,* plain snap-on back cover, *hallmarked* gold pendant and bow, chronograph push-piece to the band, *case hallmarked for London 1866* and with *maker's mark AN for Adolphe Nicole • movement signed Dent Watch Maker to the Queen, 33, Cockspur Street, London, No. 25347*
diameter 52 mm

PROVENANCE

Sotheby's Geneva, 17th May 2000, lot 93

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p.405, pl.258

£ 5,000-7,000
€ 6,900-9,600 US$ 7,800-10,800

Adolphe Nicole was granted a patent for the first English Chronograph where the hands could be reset to zero by a single button. The present lot is an excellent example of the patent. Of further interest is the combination of Chronograph with spring detent escapement. For another similar Dent, see Esmond Bradley Martin, Extraordinary Watches, Sotheby's New York, 22 October, 2002, lot 16.



88

JOHN HAMMERSLEY, LONDON

A RARE GOLD FREE-SPRUNG OPEN-FACED KEYLESS LEVER MONTRE-A-TACT
1885, NO. 1/3097

• gilt three-quarter plate movement, lever escapement, free-sprung bi-metallic compensation balance, the *à tact* mechanism visible to the back-plate and linked to motion work of the hands • white enamel dial, Roman numerals, outer minute track, subsidiary seconds, blued steel hands • gold cuvette with aperture for *à tact* mechanism and with *presentation inscription to W. G. Ainsie, MP for Lancashire in 1885,* 18k yellow gold case, the back with engine-turned decoration and mounted with *à tact* hand, touch pins for the hours to the band, gold pendant and bow, *case maker's mark HG for Henry Green, hallmarked for London 1885 • dial and movement signed J Hammersley, Barclay Road, Fulham, London and numbered 1/3097*
diameter 48.5 mm



Actual size

PROVENANCE

Time Museum, Rockford Illinois
Sotheby's New York, Fine Watches from the Atwood Collection, 11th December 1986, lot 236
Sotheby's Geneva, 17th May 2000, lot 214

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, pl. 270

£ 3,500-5,500
€ 4,800-7,500 US$ 5,400-8,500

English watches with an *à tact* provision are exceptionally rare. As a Member of Parliament, Ainsie would have been able to feel the time in his pocket without taking the watch out and so avoid being seen to be rude to another Member while they were speaking.







89

A. ERICSSON, ST. PETERSBURG

A RARE AND UNUSUAL LARGE SILVER OPEN-FACED POCKET CHRONOMETER WITH RARE 24-HOUR DIAL AND UP & DOWN INDICATION
1891, NO. 61

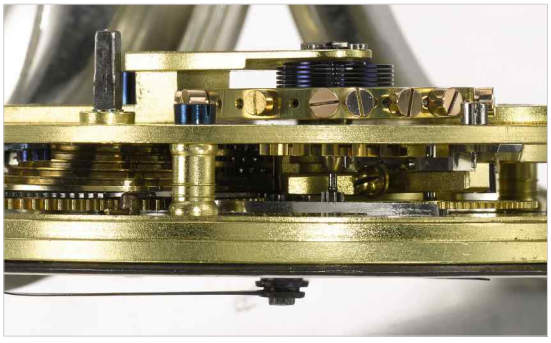
• 24 Lancashire size gilt full plate movement, spring detent escapement, reverse fusee, free-sprung, bi-metallic compensation balance with gold screws, blued steel helical spring, diamond endstone, jewels in screwed settings • white enamel 24-hour dial by *Willis*, Arabic numerals, outer minute track, subsidiary dial for up-and-down, large subsidiary seconds dial, blued steel hands • polished silver case, the back *engraved B. T. O. N. 125/18058,* plain pendant and bow, *case maker's mark FT for Fred Thoms, hallmarked for 1891 • dial and movement signed A. Ericsson, St. Petersburg No. 61*
diameter 62 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 423, pl. 273

£ 4,000-6,000
€ 5,500-8,200 US$ 6,200-9,300

August Ericsson, born in Sweden, is recorded as working in St. Petersburg as a chronometer maker. Victor Kullberg supplied him with approximately 130 deck chronometers and likely many more marine chronometers. The present lot appears in Kullberg's workbooks as Kullberg's number 5347. The pillar plate, below the dial stamped with the ebauche maker's mark J.P for Joseph Preston & Sons. The present lot's dial is a superb example of *Willis* at his finest. The 24-hour dial is an unusual feature. The up/down indication is small enough that it does not interfere with the 24-hour chapter, and the subsidiary seconds dial is designed to be large enough so that it remains legible. The integration of the three features (the hour ring, up/down and subsidiary seconds) in this manner was certainly quite a task, however it has been done in such a way to still be clear.





Actual size

90

VICTOR KULLBERG, LONDON

A RARE GOLD HALF HUNTING CASED KEYLESS CHRONOMETER WATCH WITH UP-AND-DOWN INDICATION
1899, NO. 6261

• gilt half-plate movement, spring detent escapement with standing detent, bi-metallic compensation balance, blued steel helical spring, diamond endstone • white enamel dial, Roman numerals, two subsidiary dials for constant seconds and up-and-down register, outer minute track, blued steel spade hands • heavy 18k gold case, plain polished back, the front with aperture surrounded by blue enamel Roman numerals and minute track, plain pendant and winder, the winding protected by a push piece to the bezel at 4 o'clock which allows winding only when the cover is open and also with provision for hand-setting, *case hallmarked 1899, all case covers with maker's mark F.T. for Fred Thoms. • dial signed and numbered • movement signed Victor Kullberg, 105 Liverpool Road, London, No.6261 and with engraved 'Grand Prix' details*
diameter 57 mm

PROVENANCE

Delivered in February 1901 to Monsieur G. Aborlard in France

EXHIBITED

Paris Exhibition, 1900

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 431, pl. 278

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

Victor Kullberg No. 6261 was exhibited at the Paris Exhibition of 1900 and sold to Monseiur G. Aborland in February 1901. Kullberg's workbook records the exhibition information as well as the watch's sale. A copy of the workbook record for this watch can be found in Terence Camerer Cuss, *The English Watch, 1585-1970*, p. 430. The record further details the progress of the watch and notes that following the Paris Exhibition, the top plate was engraved with its new awards and re-gilded before it was delivered to the new owner. Kullberg's workbooks are now owned by the Trustees of the Clockmakers' Company Museum. Camerer Cuss notes, *Op. Cit.*, that Kullberg directed his firm to place the detents on the North South axis of the chronometer movements, which he considered the most favourable positions when the watch was worn.

Victor Kullberg, an exceptional and inventive horologist, was born in Gothland, Sweden, in 1824. In *Old Clocks & Watches and their Makers*, Britten says of Kullberg, 'One of the most brilliant and successful horologists of the 19th Century'. He worked first for Louis Urban Jurgansen in Copenhagen and then came to London in 1851. His workmanship was of the highest quality and his output included watches, chronometers, and regulators. He was a maker to the Admiralty and several continental governments. His excellent craftsmanship was widely acknowledged and he was awarded a number of medals from 1860 through to 1889, when he was honoured with the Cross of the Legion of Honour. He died in 1890.





Actual size

91

JUMP, LONDON

A RARE AND ATTRACTIVE PLATINUM AND GOLD OPEN-FACED WATCH WITH MOON-PHASES AND DATE
1904, NO. M.X.E.J.

• half-plate movement, lever escapement, bi-metallic compensation balance • silver engine-turned dial, chapter ring with circular satin finish and black enamel Roman numerals, outer perlé minute track, large aperture above 12 o'clock for moon-phases and small sector for date on a gold disc at 6 o'clock, gold moon hands • gold engine-turned case with bayonet fit back, the back turning to reveal the female winding square, platinum engine-turned band, gold engine-turned bezel, with gold double link *Breguet* style chain and ratchet key for winding, adjusting moon and date apertures, opposite female square for hand setting • *movement signed and with coded number m.x.e.j., further numbered 4311, dial signed*
diameter 50 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 442, pl. 286

£ 25,000-35,000
€ 34,100-47,700 US$ 38,600-54,000

92

JUMP, LONDON

A RARE GOLD HALF-HUNTING CASED KEYLESS LEVER WATCH
1909, NO. M.X.G.V.

• gilt three-quarter plate movement, lever escapement, bi-metallic compensation balance • silver engine-turned dial, outer chapter ring with circular satin finish and Roman numerals, similar chapter ring for seconds • 18k pink gold engine-turned case, the front with large aperture surrounded by white enamel chapter ring with black enamel Roman numerals, gold pendant and ring • *case back hallmarked for London 1909 and with case with maker's mark J.A. for James Ayres • movement signed and numbered Jump m.x.g.v., 93 Mount Street, London*
diameter 45 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 448, pl. 291

£ 3,500-5,500
€ 4,800-7,500 US$ 5,400-8,500

The designs that the Jumps produced continued the traditions of Vulliamy and also adopted those of A-L Breguet. The overall design of the present piece is highly reminiscent of Breguet, with its slim case and engine-turned dial. For a detailed history of Jump, see an article by Vaudrey Mercer in *Antiquarian Horology,* December 1983.

For a Footnote on Jump, see lot 91.

With red leather fitted presentation case with gold tooling to the lid and signed Dent.

Huyton Richard Jump worked for Benjamin Lewis Vulliamy until Vulliamy's death in 1854. In 1855, he, along with his sons Joseph and Alfred, established Jump & Sons, as a successor to Vulliamy at 1a Old Bond Street, London.



91 Actual size



92 Actual size


JUMP
LONDON
JUMP
LONDON

93

NICOLE NIELSEN, LONDON

A RARE AND VERY FINE GOLD KEYLESS LEVER OPEN FACED GRANDE AND PETITE SONNERIE QUARTER REPEATING CLOCK WATCH
1905, NO. 12184

• gilt three-quarter plate movement, ratchet tooth lever escapement, jewelled to the centre, the back-plate with screw-set jewels, bi-metallic compensation balance, decoratively engraved balance cock, diamond endstone, winding in opposite directions for going and striking trains • off-white enamel *Willis* dial, Roman numerals, outer minute track, subsidiary seconds, blued steel hands • 18k gold plain polished hinged cuvette, 18k gold bassine case, plain polished back, setting levers for strike/silent and grande/petite sonnerie concealed beneath the bezel, olivetted set-hands push, *hallmarked* gold pendant and bow, *case and cuvette numbered and with case maker's mark RN for Robert Benson North, London hallmarks for 1905 • movement signed Nicole Nielsen & Co., 14 Soho Square, London, No. 12184*
diameter 55.5 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 445, pl. 289

£ 12,000-18,000
€ 16,400-24,500 US$ 18,600-27,800

Nicole, Nielsen & Co. signed relatively few watches, however, they were well known in England as important suppliers of movements to such prominent firms as Charles Frodsham, M.F. Dent, and E. J. Dent & Co.

The present lot, like much of the firm's output, was based on an ebauche imported from Switzerland to England.





Actual size

94

CHARLES FRODSHAM, LONDON

A RARE AND FINE GOLD HUNTING CASED FREE-SPRUNG KEYLESS LEVER WATCH WITH UP AND DOWN INDICATION
1909 NO. 09299 AD FMSZ

• gilt half plate movement, ratchet-tooth lever escapement, free-sprung, bi-metallic compensation balance, diamond endstone, screw-set jewels, reverse fusee, winding square to the fusee arbor and over the centre wheel to allow set-up and testing prior to casing, *engraved signature* medallions to the back-plate • 18k gold plain polished cuvette, silvered dial with engraved Roman numerals, subsidiary seconds, sector for up-and-down indication, blued steel spade hands • 18k gold heavy gold hunting case, both covers plain, olivetted hand-set push, thief-proof bow • *case with London hallmarks for 1909, hallmarked gold pendant and bow, all covers with maker's mark HMF for Harrison Mill Frodsham • dial signed and numbered, movement signed By Appointment to the King, Chas. Frodsham 115 New Bond St., late of 84 Strand, London, no. 09299*
diameter 56.5 mm



PROVENANCE

Sotheby's Geneva, 17th May 2000, lot 101

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 449, pl. 292

£ 6,000-9,000
€ 8,200-12,300 US$ 9,300-13,900

The present lot is an excellent example of the high quality English watchmakers were producing before the First World War. The dial demonstrates continued creativity and the ability to produce attractive designs. The movement was supplied by Nicole Nielsen & Co and based on an ebauche supplied by Joseph Preston & Sons, Prescot, Lancashire. Nicole Nielsen was closely associated with Frodsham's during the first part of the 20th Century.



Actual size

95

CHARLES FRODSHAM, LONDON

AN EXCEPTIONAL AND LARGE SILVER OPENFACE TWO DAY CHRONOMETER DECK WATCH WITH UP AND DOWN INDICATOR AND DUO-IN-UNO HAIRSPRING
1884, NO. 06836 AD FMSZ

32 Lancashire size three quarter plate gilt movement with spring detent escapement, duo-in-uno hairspring, diamond endstone, free sprung, bi-metallic screw balance • silvered dial, blued steel spade hands, Roman numerals, subsidiary seconds dial and sector with up-and-down indication from 0-56, the dial further engraved with *Royal warrant and a medal of honour for France, Russia, and Italy,* the silver case bearing the arms of the *Weare Family of Devonshire,* enamelled in white, green, and red, and with the motto SUMUS UBI FUIMUS • the silver case with gold hinges •the case and cuvette *hallmarked London, 1884, with casemaker's stamp GJT incuse George James Thickbroom, case and movement signed Charles Frodsham, 81 Strand, London and numbered 06836*
diameter 68 mm

PROVENANCE

Lieutenant General Sir Henry Edwin Weare,

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 416-417, pl. 268

£ 30,000-50,000
€ 40,900-68,500 US$ 46,300-77,500



The present lot belongs to a series of approximately twenty-two pieces produced over a period of forty years. Today eleven pieces are known to have survived. The first two pieces made were sold sometime around 1856-7. The present lot no.06836 was finished twenty five years later and was sold with a group of four pieces, including number 07324 illustrated in Camerer Cuss, *English Watches,* pp. 418-419, pl. 269. The final part of the series was finished in three small groups in the late 1880's and 1890's. The ebauche was supplied by Joseph Preston & Sons, Prescot, O*p.Cit.,* p. 248

The Arms finely executed on the case back are for Lieutenant General Sir Henry Edwin Weare. The arms were identified by T. Woodcock at the College of Arms in the 1980's.

The Latin motto SUMUS UBI FUIMUS translates as: "We are where we were"

In 1843 Charles Frodsham bought the firm J.R. Arnold and became Arnold and Frodsham. This was a bold move as it set him up at 84 Strand. He retained the double name until 1858 when the firm Charles Frodsham, 84 Strand, was officially established. Through his many publications and timepieces, Frodsham dedicated himself to the exploration and education of time and its many forms. He continued to achieve acclaim for his work from chronometers to barometers, reversed fusee and both lever and double rotary escapements. The Frodsham balance, which was designed for astronomical accuracy can be found in carriage clocks and some mantel clocks dating to as early as 1851.

Frodsham became free of the Clockmakers' Company in 1845 and Master of the Company in 1855. He served as Master of the Company for a second time in 1862, that same year he was elected Vice-President of the British Horological Institute, of which he was one of the original members.

In 1855 he won the Gold Medal of Honour at the Paris Exhibition. In 1862 he was awarded the Medal of Honour for his service as a juror at the Great International Exhibition in South Kensington. He continued to achieve recognition at exhibitions from Russia to Paris. Charles Frodsham excelled at his art until his death in January, 1871, at the age of 60.

Upon Charles's death, his son, Harrison Mill Frodsham, took charge of the firm and incorporated it in 1893 as Charles Frodsham & Co. Ltd. Harrison Mill Frodsham proved to be an able horologist and businessman and the firm continued to flourish as a maker of fine timepieces, as the present lot exemplifies.


SUMUS UBI FUIMUS

Actual size


UP
DOWN
FRODSHAM, 84, STRAND
LONDON.
FRENCH
RUSSIAN
ITALIAN
No 06836.

96

NORTHERN GOLDSMITHS COMPANY, NEWCASTLE-UPON-TYNE

A RARE AND SUPERB GOLD HUNTING CASED KEYLESS TOURBILLON WATCH
1918, NO. 2097

• frosted gilt three-quarter plate movement, one minute tourbillon carriage with Sidney Better's first style steel cage, club-tooth lever escapement, bi-metallic compensation balance, ruby end-stone • off-white enamel dial, *probably by Willis*, Roman numerals, blued steel hands, outer minute track, subsidiary seconds • glazed cuvette, 18k gold case, plain polished covers, olivetted set-hands push • *case, dial and movement signed • case and movement numbered, the backplate engraved "This watch was made by the Northern Goldsmith Company, Newcastle-upon-Tyne, no. 2097, Watchmakers to the Lords of the Admiralty",* case stamped *NGCo* in a cameo for Northern Goldsmiths and *hallmarked, London,1918,* the pillar plate stamped NG above Co in a rectangle.
diameter 56 mm

PROVENANCE

Karl Plepla, New York
Esmond Bradley Martin, New York, 1955 purchased from the above
Sotheby's New York, 22nd October 2002, Esmond Bradley Martin: Extraordinary Watches, lot 14

LITERATURE

Terence Camerer Cuss, T*he English Watch 1585-1970*, p. 451, pl. 294
Cecil Clutton, "Collector's Collection" *Antiquarian Horological Society*, (1974)
Paul Myatt, Sidney Better, "Watch Springer & Timer" *Antiquarian Horology*, pp. 651-664, Vol., 32 No.5 (Spring, 2011)

£ 40,000-60,000
€ 54,500-82,000 US$ 62,000-93,000

The present lot was submitted to the National Physical Laboratory, Teddington, Middlesex. The watch was rated from 2nd December, 1919 to 15 January, 1920. At that time the watch received an "Especially good" Class A rating and a certificate was awarded with 92.2 marks for superior merit, a remarkably good score. Only one other scored higher, no. 2134 made in 1922, which achieved a rating of 94.2 points. Sydney Better, a little known Clerkenwell maker, produced a small series of one minute tourbillons for the Northern Goldsmiths Company. To date, only nine pieces are known. Rienhard Meis in his book *Das Tourbillon*, accounted for eight pieces. The present lot was unknown until its sale at Sotheby's New York in 2002, which made it the ninth known.

Sidney Better made two forms of carriages, Better 1 and Better 2. The present lot features Better 1 which includes a three-armed cage with a two-armed straight bridge, the Better 2 has a three-armed cage. Sidney Better worked alone until the mid-1930's. He used Swiss components for the escapements which he finished and fitted to his own carriages, see Cecil Clutton and George Daniels, *Watches,* Third edition, pls. 52 and 376, where Northern Goldsmith Tourbillon, no.2096 is found. Also see Meis, *Das Tourbillon*, p. 225, pl.282, and pp. 226-227, pls. 284-286.



Actual size


NORTHERN
GOLDSMITHS CO
NEWCASTLE
60
50
40
30
20
10
THIS WATCH WAS MADE
NORTHERN GOLDSMITHS
NEWCASTLE-UPON-TY
97.

97

S. SMITH & SON, LONDON

A SPLENDID GOLD OPEN-FACED KEYLESS ONE MINUTE TOURBILLON WATCH WITH UP AND DOWN INDICATION
1901, NO. 302-14

• frosted gilt three-quarter plate movement, bi-metallic compensation balance, with *Nicole Nielsen type 1* carriage, the tourbillon carriage revolving once a minute with ratchet-tooth lever escapement, ruby endstone • plain polished 18k gold cuvette, off-white enamel dial *possibly by Willis*, Roman numerals, outer minute track, subsidiary dials for state of wind below 12 o'clock and seconds at six • 18k gold case, well defined mouldings to bezel and back, plain polished hinged back with *London hallmarks for 1901*, 18k gold thief proof swivel pendant and bow with London *hallmarks*, olivetted set-hands push piece • *movement signed S. Smith & Son, 9 Strand, London, Makers to the Admiralty and the Indian Government, case and cuvette with maker's mark SS for Samuel Smith, movement, case and cuvette numbered*
diameter 58 mm



PROVENANCE

Plaut Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 432, pl. 279

£ 50,000-70,000
€ 68,500-95,500 US$ 77,500-108,000

S. Smith & Son were prominent Twentieth Century London jewellers, silversmiths, watch and clockmakers. They are especially known for their very fine Tourbillon watches. The Smith tourbillons were supplied by Nicole, Nielson & Co. A similar Smith tourbillon is illustrated in Reinhard Meis, *Das Tourbillon, pp. 208-209,* also see *p. 47, fig.Z 62* for a diagram of the Nicole Nielson Type 1 tourbillon carriage and movement on p.57, fig.Z 87. According to Meis, Smith sold approximately twenty-five tourbillons, A list of Smith tourbillons can be found *op.cit, pp. 354-355*

END OF SALE



Actual size


MAKERS TO THE
ADMIRALTY
AND THE
INDIAN
GOVERNMENT.
DOWN
UP
WIND
24
12
S. SMITH & SON
9. STRAND LONDON
302-14
60
10
20
30
40
50



THE LEGENDARY COLLECTION OF

A. ALFRED TAUBMAN

ONLY AT SOTHEBY'S

TANG DYNASTY A Rare and Important Sancai-Glazed Pottery Figure of a Court Lady. Estimate $700,000 – 900,000



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Sotheby's EST. 1744

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ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS & ILLUSTRATIONS AUCTION LONDON 15 DECEMBER 2015

Viewing 11 – 14 December

BURNE-JONES and CATTERSON-SMITH. Illustrative material relating to *The Well at the World's End*. Estimate £2,000–3,000

Enquiries +44 (0)20 7293 5302 philip.errington@sothebys.com
34–35 New Bond Street, London W1A 2AA sothebys.com/englishliterature

Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L15056 | **Sale Title** THE CELEBRATION OF THE ENGLISH WATCH PART I | **Sale Date** 15 DECEMBER 2015

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling at least 24 hours before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

Payment by debit card, Visa, MasterCard and American Express up to £30,000 may be made by completing the below. Card payment for amounts greater than £30,000, plus all CUP payments, must be made in person. NOTE: All credit and non-UK debit cards are subject to a 1.75% service charge. Payment must be made by the invoiced party. Full details on how to pay – including other payment methods – are stated in the catalogue.

NAME ON CARD TYPE OF CARD

CARD NUMBER ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

START DATE (IF APPLICABLE) ☐☐☐☐ EXPIRY DATE ☐☐☐☐ ISSUE NUMBER (SWITCH ONLY) ☐☐

LAST 3 DIGITS OF SECURITY CODE ON SIGNATURE STRIP ☐☐☐☐ (LAST 4 DIGITS FOR AMERICAN EXPRESS)

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE PRINT NAME DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £100,000, 20% of any amount in excess of £100,000 up to and including £1,800,000, and 12% of any amount in excess of £1,800,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organiszations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by the following methods: Sterling Wire Transfer, UK debit card (Visa Debit, Connect or Maestro), sterling cheque, sterling cash. Alternatively the following, subject to a 1.75% administrative fee, credit card (Visa/MasterCard/American Express), Non-UK debit card or CUP card.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payments below £30,000 (excluding CUP), can be made remotely by completing our Absentee Card Payment Form. For further details please contact the Post Sale Services Department on +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Steet premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.
For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial

release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,670. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,501
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,501
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,670
Paintings in oil or tempera
EU LICENCE THRESHOLD: £125,011
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £25,002
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,501

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.
Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required

is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyers Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shippers own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept

responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer

authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.
Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.
Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.
Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.5424
£1 = €1.36071

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

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8 March 2016
London

CELEBRATION OF THE ENGLISH WATCH PART II JOHN HARRISON'S ENDURING DISCOVERY
7 July 2016
London

IMPORTANT WATCHES
September 2016
London

CELEBRATION OF THE ENGLISH WATCH PART III THE GENIUS OF THOMAS TOMPION
20 September 2016
London

CELEBRATION OF THE ENGLISH WATCH PART IV GEORGE DANIELS 20TH CENTURY INNOVATOR
15 December 2016
London

INDEX

Arnold, John 64, 67

Barraud & Lunds 83, 84, 85
Barrauds 76, 78
Bouquet, David 11
Bowen, Richard 20
Bridgman, Edward 24
Bull, Edmund 12
Burges, Charles 56
Bushman, John 33

Charles Frodsham 95
Clay, Charles 43
Cole, James 77
Cox, James 58, 62
Crayle, Richard 18
Cumming, Alexander 57
Cummins, Thomas 79

Deards, William 54
Debaufre, James 35
Delander, Daniel 34
Dent 86, 87
Des Hais, Matthew 29
Drake, John 17
Dunlop, Conyers 60

East, Edward 10, 19
East, Jeremia 16
Ellicott 53, 59
Ellicott, John 46, 49
Ericsson, A 89

Fatton, Frederick 80
Frodsham, Charles 94, 95

Glase, Thomas 81
Godbed, Guliemus 15
Godfrey, Henry 31
Goode, Charles 28
Godfrey, Henry 31
Graham, George 41
Gregg, Francis 36
Grinkin, Robert 7

Halsted, John 38
Hammersley, John 88
Harbert, Cornelius 25
Hoddell, James 82
Houllgatte, William 5

Jennymore, Christopher 48
Jones, Henry 23
Jump 91, 92

Kullberg, Victor 90

Lestourgeon, David 32

Macpherson, Normand 65
Margetts, George 68, 69
Masterson, Richard 13
Mellin, Cornelius 2, 6
Moser, George 50

Nicole Nielsen & Co. 93
Northern Goldsmiths Company 96

Perigal, Francis 52
Poy, Godfrie 47
Prior, George 71
Puller, Jonathan 26

Quare, Daniel 39, 40

Ramsay, David 3, 4
Rundell & Bridge 75

S. Smith & Sons 97
Scott, John 66
Shelton, Sampson 14
Sinclare, William 30
Smith, Maurice 37
Strigel, George 63

Thornton, Henry 45
Thorogood, Stefano 55
Tompion, Thomas 27

Upjohn, James 61

Vallin, Nicholas 1
Vautrollier, James 9
Vick, Richard 42, 44
Vulliamy, Justin 70, 72

Webster, William 51
Whitwell, Robert 21
Williamson, Robert 22
Willowe, John 8

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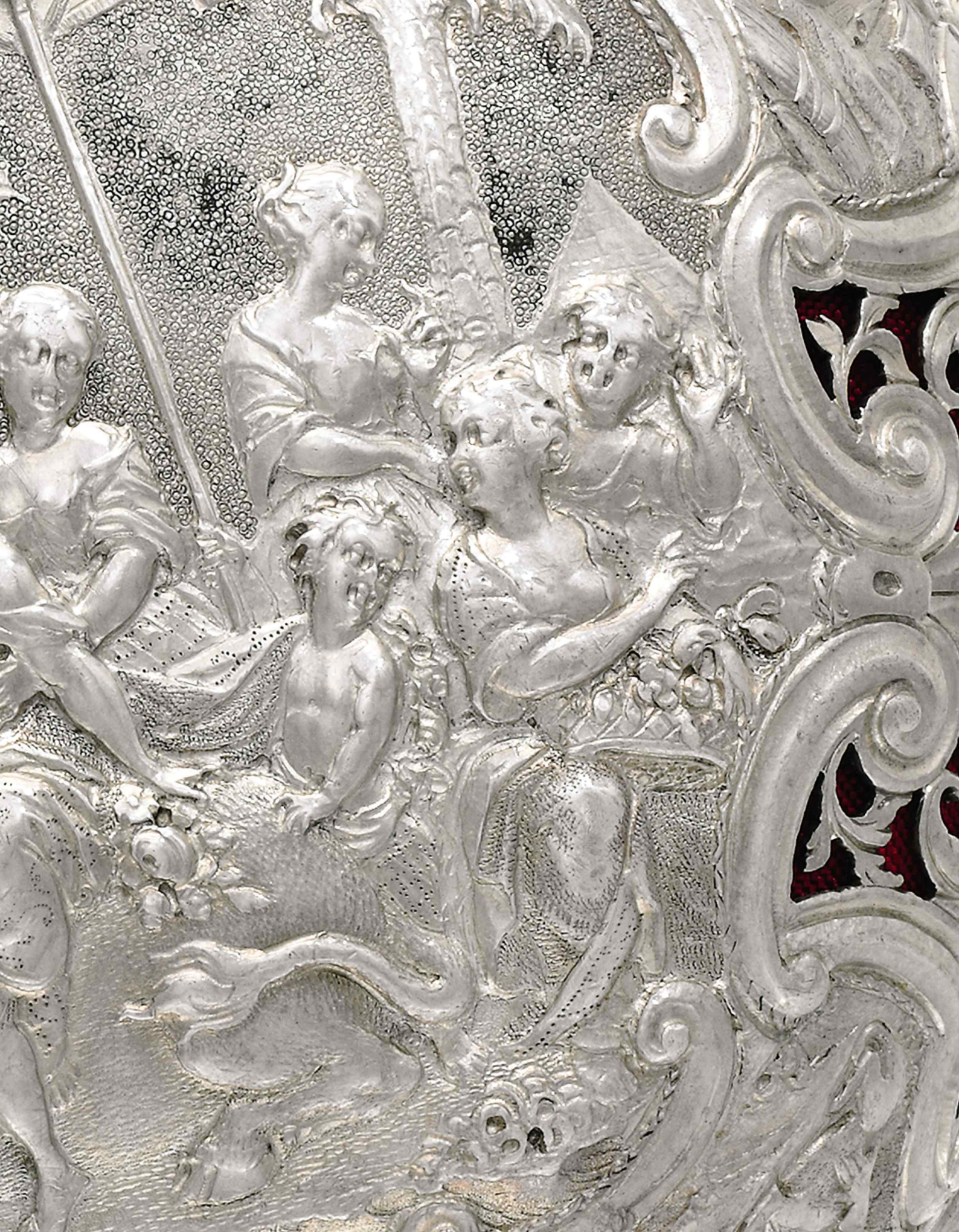
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9/15 NBS_BOD



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LOT 46 (DETAIL)




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THE CELEBRATION OF THE ENGLISH WATCH

PART II
JOHN HARRISON'S ENDURING DISCOVERY

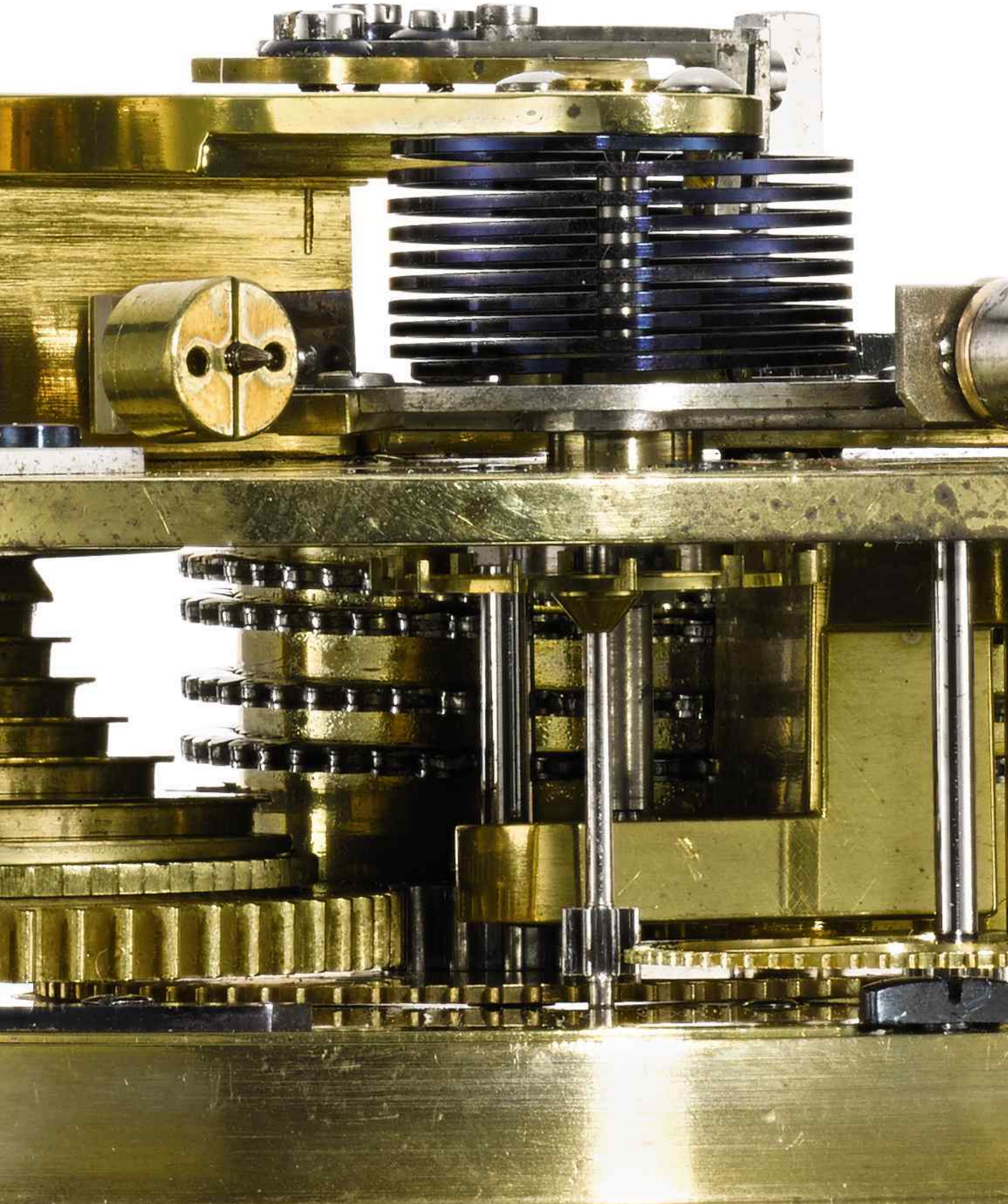
LONDON 7 JULY 2016



Sotheby's EST. 1744

Moon's South Decl.
Moon's Latitude
TROP. OF CAPRN.
ECLIPTIC
NORTH
SOUTH
LIB
VIR
OCT
AUG
WATER. TIDE. RISE. LOW WATER. FALL.
PLYM.H
DOWNS
DUBLIN
DOVER


HIGH WATER
TIDE FALL
LOW WATER
TIDE RISE
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10 FEB 20
10 PIS 20
10 ARI 20
10 APR 20
10 30
10 30



THE CELEBRATION OF THE ENGLISH WATCH

PART II
JOHN HARRISON'S ENDURING DISCOVERY

AUCTION IN LONDON
7 JULY 2016, 2.30PM
SALE L16055

EXHIBITION
Saturday 2 July
12 noon–5 pm

Sunday 3 July
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Monday 4 July
9 am–4.30 pm

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OPPOSITE PAGE
LOT 56


UP
DOWN
0
54
45
36
27
18
9
CHAS FRODSHAM, 84, STRAND,
LONDON
BY APPOINTMENT TO THE QUEEN
CHA FRODSHAM 84 STRAND LONDON
GOLD MEDALS OF HONOUR
FRENCH
RUSSIAN
ITALIAN
No 07324.
60
10
20
30
40
50

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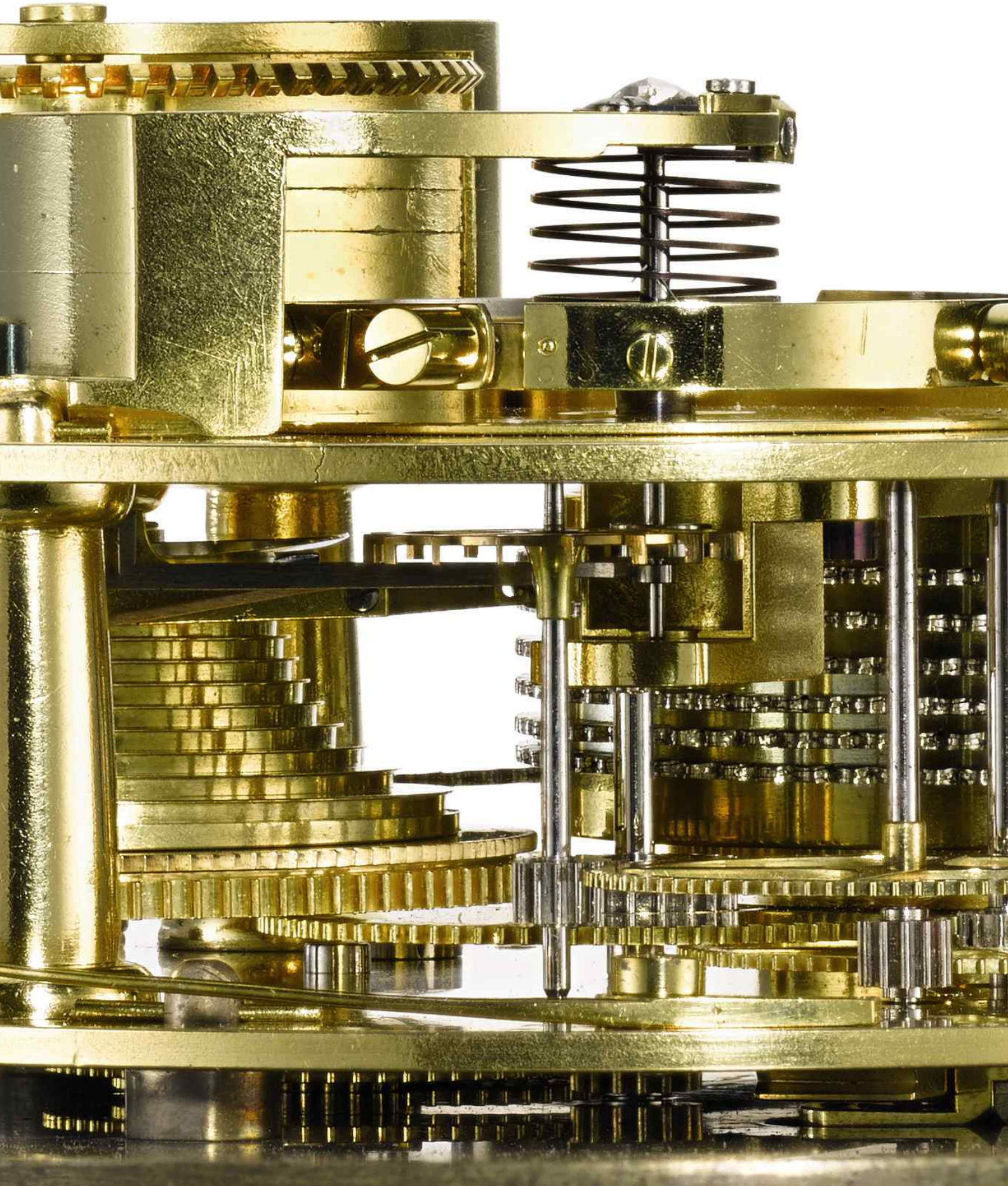
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OPPOSITE PAGE
LOT 77



CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

14
THE CELEBRATION OF THE ENGLISH WATCH: LOTS 1–77

181
ABSENTEE BID FORM

183
BUYING AT AUCTION

184
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

185
CONDITIONS OF BUSINESS FOR BUYERS

187
WAREHOUSE, STORAGE, COLLECTION INFORMATION

188
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

189
INTERNATIONAL DEPARTMENTS

190
INDEX
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KEY OF TITLES

MBL	Member of The Board of Longitude
LP	Longitude Petitioner
MCC	Master of The Clockmakers' Company
FCC	Founder of The Clockmakers' Company

OPPOSITE PAGE
LOT 54

FOREWORD

TERENCE CAMERER CUSS

Sotheby's are now offering the second part of four of a collection of English watches which I helped put together over the last twenty years or so, the first part having been auctioned some six months ago, in December 2015. I was asked to build a collection that would be representative, to contain the best examples from all periods, to include work by the best makers and their inventions while at the same time following the changes in style and design from the late sixteenth through to the twentieth century. It was important that there were to be no duplications and there always had to be a good reason why a piece should be added to the collection. Meeting these criteria became more challenging over time of course, although, even so, some very significant watches joined the collection after I used it as a basis to write a book which was published in 2009 - *The English Watch 1585-1970: A unique alliance of art, design and inventive genius*.

Building a collection is not unlike a journey. It is full of fun and interest. Journeys may stop and start a bit but the very nature of a journey is that it must be continuous and so it is, in some senses, the same with a collection: there is a need for it to grow or change in some way. Cecil Clutton, the well-known collector and author, had a golden rule that, if he exceeded a certain number of watches by buying a new one, an earlier purchase had to be sold. On parting with a watch he would simply say that it was now time for someone else to enjoy it. Few people would want to do this but it was his way of keeping his collection alive.

Sotheby's have produced another excellent catalogue in which they have made full use of modern photography. The quality of the best English watches is to be seen on every page. One of the special attractions of antique watches is that they are three dimensional; they are a joy to behold both inside and out. Yet there is another dimension no catalogue can impart and that is the feel and weight of a good watch in the hand. Antique pocket watches are tactile, English watches especially so.

Once again, Sotheby's has asked me the inevitable question: to choose my favourite out of all these rare and wonderful watches, a question which is, of course, an impossible one to answer. This Part II sale has a veritable feast of outstanding watches made by some of the pioneers of precision timekeeping. These are all, without exception, of superb quality and demonstrate the unassailable standards of craftsmanship attained during this period. The early chronometer of 1781 by John Arnold number 23/78 (Lot 38) is the only one of its kind to have survived in perfect order, having the original case and dial and, importantly, pivoted detent and 'double S' balance without any alteration or replacement. The balance is breathtakingly beautiful and, when it is seen oscillating in precise harmony with the sound of the escapement, quite magical.

Terence Camerer Cuss is the 6th generation of Camerer Cuss & Co., a firm that has specialized in the sale of watches and clocks since its founding in London in 1788. He has been a Liveryman of the Worshipful Company of Clockmakers since 1969. Terence has written numerous articles on the subject of Horology, was a co-author of The Camerer Cuss Book of Watches (1976), wrote The Sandberg Watch Collection published in 1998 and, in 2009, The English Watch, circa 1585-1970.

OPPOSITE PAGE
LOT 38




Josiah Emery
Charing Cross
London
947

THE BIRTH OF THE PRECISION WATCH

JONATHAN BETTS

Following a century of achievement by London watch and clockmakers, the English horological Golden Age came to a glorious conclusion during the second half of the eighteenth century, with the creation in London of the practical marine chronometer and precision watch. For some horologists and collectors it is this technologically exciting period in horology which is the most interesting of all, providing, as it did, an essential technological element in Europe's Scientific Enlightenment and at the beginning of the Industrial Revolution.

After years of little progress, the sudden advance in design of the portable precision timekeeper, in the 1760s, resulted from John Harrison's solution to the Longitude Problem - the creation of H4 and H5. It was simply the correct specification of the oscillating balance in these timekeepers which showed the way forward - the relatively light but large, high frequency, high amplitude oscillator in H4 and H5 enabled these portable timekeepers to perform incomparably better than any watch had done before. John Harrison can thus be rightly termed not only the father of the marine chronometer, but also of the precision watch.

However, although Harrison's watches incorporated this most essential of elements, the design was associated with a highly complex escapement and remontoire, and needed simplification if it was to enable less expensive chronometers to be produced in large numbers. As Harrison himself predicted, such a further development offered "a pretty employment for ingenious men", and the next generation saw several such watchmakers appear, to engage in this emerging 'dot-com' style high-tech industry. The stakes were high and there was money to be made, but the products had to be good and there were to be winners and losers in such a risky enterprise.

No one in that new, entrepreneurial world made a greater contribution than the brilliant and intuitive London watchmaker John Arnold (1736-1799). While many commentators failed to realise the key to H4's success, it was Arnold, almost alone in the late 1760s, who understood the way forward, developing successful simpler designs and ensuring he patented the critical elements to protect his investments. John Arnold prospered, his genius for invention inspiring continual improvements in his chronometers. The examples in this sale nicely typify his products during the period. (For Arnold see lots 38, 42, 45, 56 & 57)

In contrast, it was sheer necessity which was the mother of invention for another great name in this story, that of Thomas Earnshaw (1749-1829). Some thirteen years younger he is generally thought of as Arnold's implacable rival. Earnshaw's fascinating but chequered progress from talented watch finisher to leading chronometer maker has given us a great example of determination over adversity. Driven by poverty in his earlier career, Earnshaw's ultimate design for the marine chronometer represents the absolute pairing down of the structure of a chronometer, both for simplification and ease of construction and adjustment, and consequent reduction of cost. His place alongside Arnold in the great Pantheon of chronometer pioneers is thus absolutely justified. (For Earnshaw see lots 39 & 48)

Whether Thomas Mudge (c.1715-1794) has a place in that particular Pantheon is highly debatable, but the sheer excellence of his craftsmanship – second to none in the eighteenth century - and the elegance and ingenuity of his designs, all beautifully represented in examples in this sale, puts him in an exalted position all his own. It is a great irony that what is certainly Mudge's greatest invention, the lever escapement, was not one he regarded as his finest. He certainly recognised its importance in portable timekeepers and no doubt would have been gratified by its adoption in just about every watch of quality made after the first quarter of the nineteenth century. The highly important watches with early lever escapements by Josiah Emery and his contemporaries, offered here, thus makes for an extraordinary and incomparable collection. (For Mudge see lots 24, 28 & 29; for Emery, lot 41)

Jonathan Betts MBE recently retired as Senior Curator of Horology at the National Maritime Museum Greenwich. His most recent work, The Marine Chronometers at Greenwich (NMM/OUP) is due to be published in 2017. He is a Past Master of the Worshipful Company of Clockmakers, a horological scholar, author and an expert on the first marine timekeepers created by John Harrison.

OPPOSITE PAGE
LOT 41

1500

1530
Gemma Frisius of Louvain first suggests that a clock could be used to establish differences in longitude.

1598
King Philip II of Spain offers a substantial reward of cash and a life pension for anyone who can discover the longitude

1631
Worshipful Company of Clockmakers founded under a Royal Charter granted by Charles I

1700



1714
Parliament passes The Longitude Act (July 8th)

1707
Scilly naval disaster: 4 out of 5 ships lost due to inability to navigate, run aground, and about 2,000 men die

1725
John Harrison creates gridiron pendulum

1735
Marine timekeeper, H1



1737
Commissioners of the Board of Longitude meet for the first time

1775

1781
Thomas Earnshaw invents the spring detent escapement

1783
Thomas Earnshaw patents the spring detent escapement through Thomas Wright



1791
John Arnold, *Certificates and Circumstances relative to the going of Mr. Arnold's Chronometers..*



1782
John Arnold's patent for a spring detent escapement

1790
John Arnold supplies the Royal navy and merchant fleets with marine chronometers capable of sufficiently reliable rates to calculate longitude at sea.

1794
Thomas Mudge Jr. sets up manufactory with Howells, Pennington & Pendleton to produce copies of Mudge Timekeepers



1850

1858
Founding of British Horological Institute

1884
Greenwich declared World's Prime Meridian

1852
Charles Shepherd's electric clock installed at Greenwich Royal Observatory

1859
Westminster clock finally installed and working



1650

1657
Christaan Hyugens pioneers work on marine timekeepers

1676
Royal Observatory at Greenwich contruction completed

1750

1754
Thomas Mudge's Experimental Marine Timekeeper, first example of the detached lever escapement



1760
George III crowned King of England



1765
John Harrison's timekeeper H4 examined by a committee appointed by the Board of Longitude.

1767
Harrison's *Principles* published

1768
George III builds observatory known as Kew Observatory

1769
Thomas Mudge completes his detached lever watch for Queen Charlotte

1770
Thomas Mudge gives first watch with lever escapement to King George III



1772
H5 is tested at King George III's private observatory



1773
John Harrison receives GBP 22,750 for his acheivements

1800

1806
Board of Longitude publishes *Explanations of Timekeepers constructed by Mr. Thomas Earnshaw and the late Mr. John Arnold.*

1808
Thomas Earnshaw publishes Longitude: An Appeal to the Public

1821
John Roger Arnold granted patent for his U shaped balance

1833
Admiralty issues notice that the Greenwich time-ball will begin operation 28th October



1

WILLIAM NASH

A FINE AND EARLY GILT-METAL AND SILVER MOUNTED OVAL VERGE WATCH
CIRCA 1620

• **Movement:** gilded oval full plate with engraved border, verge escapement, decoratively pierced and engraved pinned-on floral balance cock and foot, flat balance, ratchet and click set-up, gut line and fusee, baluster pillars • *signed William Nash*
• **Dial:** silver with engraved townscape scene and a huntsman beneath, chapter ring with Roman numerals, touch pins beneath, half hour divisions, surrounded by a gilded plate engraved with scrolling foliage, an Angel's head above 12 o'clock and a basket below 6 o'clock, double ended blued steel hand with foliate head
• **Case:** gilt-metal with decoratively engraved borders, silver band engraved with scrolling foliage inhabited by squirrels and snails, the back cover with shuttered winding aperture
length including pendant 62.5 mm x 37 mm

The dial of this watch has touch pins beneath the hours, allowing the user to feel the time. A feature more usually found on earlier watches, the use of touch pins was, however, still relatively common on contemporary German watches. The silver dial is engraved with a charming townscape and a huntsman in the foreground taking aim at a rather large rabbit.

Britten, in his *Old Clocks and Watches and their Makers*, illustrates a very similar watch by William Yate, who was one of the Petitioners for the Clockmakers' Company in 1622. In his discussion of the Yate watch, Britten mentions, although does not illustrate, a watch by William Nash as a comparison, noting that the Nash watch was owned by a Mr. Edward Parr.

Howard Marryat (1871-1944), a Liveryman of the of The Worshipful Company of Clockmakers, developed an extensive watch collection throughout his lifetime. He worked as an electrical engineer, and eventually became a prominent figure in the electrical and manufacturing industries. He partially owned a company called Marryat and Scott that produced lifts and other electrical equipment, and headed the company for a little over 50 years. Marryat also wrote several books, most notably, *Watches, From Henlein to Tompion*, published in 1938. He developed a great interest in historic watches and the craftsmanship of their movements. His collection included pieces from John Arnold, Robert Pennington, and Jeremy East, along with many others. He completed the revision of the catalogue of watches in the Guildhall Museum, after which he became Freeman of the City of London. His son Robert (1910-1996) inherited this collection, and eventually became acquainted with the famed watchmaker, George Daniels. Daniels later married Robert's daughter Juliet in 1964.

PROVENANCE

H. Marryat Collection, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 33, pl. 9
H. Marryat, *Henlein to Tompion,* 1938, p. 27, pl. B8
G. H. Baillie, *Watchmakers and Clockmakers of the World*, Second Edition, 1947, p. 230
F. J. Britten, *Old Clocks and Watches and their Makers,* Antique Collectors' Club Edition, 1977, pp. 136 & 479

£ 12,000-16,000
€ 15,300-20,300 US$ 17,400-23,100







actual size



2

WILLIAM CORY

A FINE AND RARE SILVER AND GILT-METAL OCTAGONAL VERGE WATCH
CIRCA 1630

• **Movement:** gilded full plate with decoratively engraved border, verge escapement, decoratively pierced and engraved pinned-on balance cock and foot, plain flat balance, ratchet and click set-up with pierced decoration, fusee and gut line, baluster pillars • *signed William Cory*
• **Dial:** silver, gilded chapter ring with Roman numerals and half hour divisions, the dial centre with engraved scene depicting Amnon killing Absolom a banner engraved left and right reading 'Amnon killed by Absolom', bordered by engraved figures, scroll work and trumpet players above 12 o'clock, gilded arrow-form hand
• **Case:** silver, engraved scene to front depicting David dancing before the Ark, the corresponding back panel showing Rahab lowering the spies from the window, inside covers depicting respectively the Crucifixion and Resurrection each surrounded by related scenes, gilt-metal bezels and unusual cherub-form pendant, silver band engraved with figures including soldiers, jouster and a King beneath a castle
length including pendant 65 mm x 33 mm



actual size

PROVENANCE

H. Marryat Collection, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970, 2009,* p. 41, pl. 16
H. Marryat, *Henlein to Tompion,* 1938, p. 29, pl. B10

£ 10,000-15,000
€ 12,700-19,100 US$ 14,500-21,700





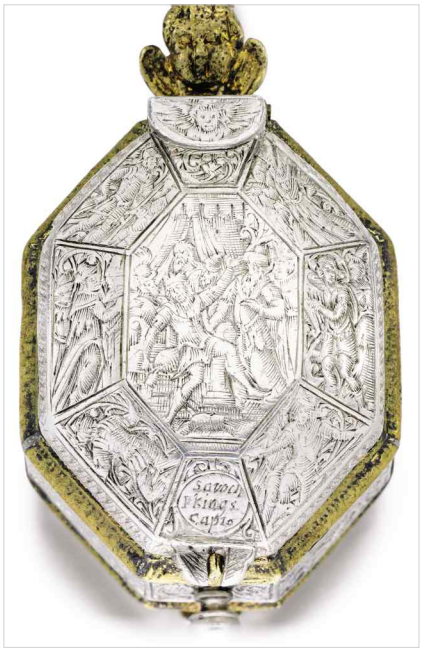




This watch shares some design similarities with another watch by James Vautrollier, see: *The Celebration of the English Watch Part I,* Sotheby's 15th December 2015, lot 9. However, the present watch is larger and the engraving is considerably more detailed with scenes and figures from the bible filling 42 panels of the case's lids and sides. The large and unusual cherub head pendant is also especially notable.

Formerly in the Marryat Collection, the watch was described and illustrated in detail by Marryat in his book *Henlein to Tompion.* Many of the scenes to the case and dial of Cory's watch are meticulously executed, none more so than the dial's centre which Marryat describes thus: *"Amon being killed by Absolom. A sword being thrust through his back, whilst the guests at the feast raise their hands apparently in horror."* Interestingly, as this watch was made before the publication of the King James I version of the bible, the chapter and verse engraved in two scenes refer to an earlier version of the Bible, pre-dating the King James I version.





front





back







inside top lid



inside back lid

3

ANONYMOUS

A VERY FINE AND RARE OCTAGONAL GOLD, ENAMEL AND ROCK CRYSTAL WATCH WITH LATER CUSTOM MADE VERGE MOVEMENT
CASE AND DIAL CIRCA 1640, MOVEMENT CIRCA 1750

• **Movement:** *later* custom made gilded full plate, verge escapement, plain flat three-arm balance decoratively pierced and engraved masked balance cock, fusee and chain • *movement signed David Hubert, London 1821*
• **Dial:** gold, decorated with cloisonné and champlevé enamel flowers and leaves in colours of blue, green, orange, turquoise, the dark spikes painted on, all against a white background, gold chapter ring with black enamel Roman numerals, the inner border to cover and case decorated with translucent green enamel over an engraved ground, blued steel double ended floriate hand
• **Case:** gold and faceted rock crystal, the bezels and pendant decorated with opaque white and turquoise enamel • silver-gilt octagonal faceted outer case, further outer leather covered protective case lined with green velvet
length including pendant 46mm x 24mm

Few enamel cased watches have survived from this period, and a proportionately high number of extant examples have had their original movements removed or, as in this instance, replaced. The movement of this watch was custom made by the 18th century maker David Hubert, and designed to work as a single-handed movement. The original octagonal dial plate has been retained and some effort has clearly been made to compliment the original movement style.

An oval rock crystal watch by John Ramsay, with very similar enamel decoration to the present watch, can be found in the collection of the Worshipful Company of Clockmakers, displayed at the Science Museum in London.

David Hubert was an eminent London watchmaker of the 18th century. He was a Freeman of the Clockmakers' Company in 1714 and was subsequently made Master in 1743. Examples of his watches are found in the Science Museum, London and in the Dennison Collection.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 60-61, pl. 23

£ 30,000-40,000
€ 38,100-51,000 US$ 43,300-58,000







4

FCC

THOMAS HOWES, LONDON

A RARE AND SMALL SILVER PURITAN VERGE WATCH
CIRCA 1635

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved pinned-on balance cock and foot, flat steel balance, wheel and click set-up, three wheel train, fusee and gut line, round baluster pillars • *movement signed Thomas Hows in Popeshead ally* an engraved sun between the name and location
• **Dial:** flat silver dial with Roman numerals, half hour marks, inner quarter hour divisions, single blued steel double ended hour hand with foliate head, four tags to the edge for case placement
• **Case:** plain silver inner case, the back with shuttered winding aperture*, lacking outer case*
diameter 34 mm

Watches of standard size made prior to 1640/1645 were almost universally octagonal or oval, however this exquisite petite watch of about 1635 is circular. The movement is remarkably original and in outstanding condition.

Thomas Howes was a founding member of the Clockmakers' Company and one of the original subscribers to its formation in 1630 (see: Atkins & Overall, *Some Account of the Worshipful Company of Clockmakers, 1881,* pp. 21 & 51). Howes was made an Assistant to the Clockmakers' in 1640 and a Warden in 1642, the same year as his last attendance.

Pope's Head Alley runs north out of Lombard Street towards Cornhill and opposite the south side of the Royal Exchange. The name was first recorded in 1624 and was named after the 'Popes Heade Tavern' (see: www.british-history.ac.uk). Both Britten and Loomes record Howes at 'the Sun in Pope's Head Alley' and the movement of this watch has a small engraved sun between the signature 'Thomas Hows' and 'In Popeshead Ally'. Streets were not numbered at this time so shops and other premises employed signs to mark their location; it is possible that Howes used the sign of the sun to suggest time.

PROVENANCE

Private American Collection from 1970

LITERATURE

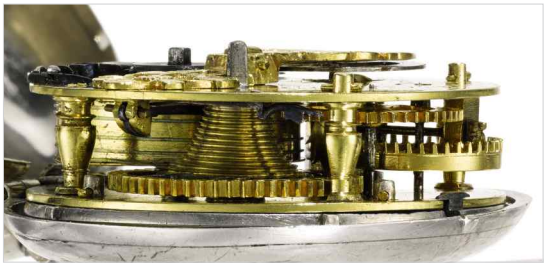
T.P. Camerer Cuss, *The Country Life Book of Watches, Country Life*, 1967, p. 22 pl. 15

£ 15,000-20,000
€ 19,100-25,400 US$ 21,700-28,900





movement sideview





actual size



5

JOHN SMEATON, YORK

A FINE AND VERY RARE GILT-METAL AND ROCK CRYSTAL WATCH
CIRCA 1640

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved screwed-on balance cock and foot, flat steel balance, worm and wheel set-up, fusee and gut line, Egyptian pillars • *movement signed John Smeaton in Yorke*
• **Dial:** gilded, applied narrow silver chapter ring with Roman numerals and half hour divisions between, engraved centre with lakeside scene, winged figure above, surrounded by scrolling foliage, two squirrels either side of the catch and the foreshortened front and back of a rabbit above 10 and 2 o'clock, blued steel hand
• **Case:** engraved gilt-metal bezels, multi-faceted rock crystal covers, pendant with acanthus leaf decoration and long terminal
length including pendant 54mm x 31mm

Provincially made watches from this period are rare. John Smeaton of York was granted freedom of the city in 1646 and died at his estate in Austhorpe, near Leeds in 1686 (see Brian Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 494). A silver watch with date indication by John Smeaton can be found in the collection of the British Museum.

It is quite possible that this watch was completed over a few years, perhaps interrupted by the outbreak of the English Civil War in 1642. The decoration of the case and dial would suggest a date just prior to 1640, yet even though Smeaton would have been active before his freedom, the movement, which has clearly been made for this case and dial, hints at a date a few years later. The large pendant is decorated with acanthus leaves and its size would have allowed the watch to hang more evenly than would otherwise have been possible due to the depth of the faceted crystal case back.

PROVENANCE

Antiquorum Geneva, *The Sandberg Watch Collection*, 31st March - 1st April 2001, lot 245

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 54 pl. 18

£ 25,000-30,000
€ 31,700-38,100 US$ 36,100-43,300





actual size



movement sideview



6

MCC

EDWARD EAST, LONDON

AN EXCEPTIONAL GOLD AND POLYCHROME ENAMEL WATCH
CIRCA 1650

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved screwed-on balance cock depicting a dolphin and scrolling foliage, flat steel balance, worm and wheel set-up (the wheel *later)*, fusee and gut line, baluster pillars • *movement signed Edwardus East Fecit*
• **Dial:** gold champlevé enamel with translucent polychrome enamel flowers against a white enamel ground, chapter ring with Roman numerals and half hour divisions, double ended tulip hand
• **Case:** case and bezel similarly decorated, pendant with green and white enamel highlights • with a plain silver outer protective case
diameter 29.5mm

PROVENANCE

By descent through a family of title, Ireland
Christie's London, 3rd June, 1981 lot 160
Time Museum, Rockford, Illinois, U.S.A. inventory no. 3766
Sotheby's New York, Masterpieces from the Time Museum, 13th October 2004, Part 4 Vol. I, lot 513

EXHIBITED

Glasgow, Palace of History, Scottish Exhibition of National History, Art and Industry, 1911, catalogue vol. 1 p. 143 – noted under 'Personal Relics' as a 'watch which belonged to King Charles I, which is reputed to have been given by him to Bishop Juxon'.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 78-79, pl. 35
Cedric Jagger, *Royal Clocks: The British Monarch & its Timekeepers*, 1300-1900, 1987, pp 248-249, pl. 335
Allan Fea, *Memoirs of the Martyr King,* 1905, p. 55

£ 50,000-70,000
€ 63,500-89,000 US$ 72,500-102,000








XII
I
II
III
IIII
V
VI
VII
VIII
IX
X
XI



Portrait of Bishop Juxon



Portrait of Edward East,
courtesy of Bridgeman Images

This superb watch, by one of England's finest early watchmakers, is richly decorated with cloisonné and champlevé enamels, lending the watch a jewel like quality. When the Time Museum purchased this watch from Christie's in June 1981, the catalogue stated: "*By descent through a family of title in Ireland. According to family tradition, given by King Charles I on the scaffold to Bishop Juxon.*" Despite a 1905 book by Allan Fea and an exhibition catalogue of 1911 each supporting the view that the watch had belonged to the King, as Cedric Jagger has pointed out in his own book, *Royal Clocks*: "*While this beautiful watch could certainly be described as of 'royal' quality, there is sadly no proof whatever of such antecedents.*" Indeed, the style of the watch would suggest a date a few years after the King's execution in 1649. Nevertheless, as family traditions often have some truth to them, it is still of course possible that the watch originally belonged to Bishop Juxon.

Bishop Juxon (1582-1663) rose to prominence during the early seventeenth century. He studied law at Oxford, but chose instead to have an ecclesiastical career, becoming the vicar of St. Giles' Church in Oxford in 1609. He held several prestigious positions at Oxford, until he eventually served as the chaplain-in-ordinary to King Charles I. In October of 1633, he was consecrated as the Bishop of London, and by 1636, King Charles I bequeathed several secular responsibilities to him, such as the High Treasurer of England, and First Lord of the Admiralty. Charles I held Juxon in very high esteem, and frequently sought his advice on important issues. He requested that Juxon stand with him on the scaffold and offer him his last rites during his execution. After the Restoration of the Monarchy, Charles II named Juxon the Archbishop of Canterbury, which he remained until his death in 1663.

Without question one of the most important of early English watchmakers, Edward East was born in Southill, Bedfordshire in 1602. In 1632, he was made one of the first assistants of the Clockmakers' Company, was Warden in 1638 and Master in both 1645 and 1653. In 1660 he was appointed chief clockmaker to King Charles II. In October 1692, East gave £100 to the Clockmakers' Company with the interest to be used to support poor members. See Loomes, *The Early Clockmakers of Great Britain, 1981, p. 206.* Edward East lived through almost the entire 17th century and died in 1697 leaving an extraordinary legacy of exceptional watches and clocks.



Anonymous, Execution of King Charles I, courtesy of the Scottish National Portrait Gallery



actual size



7

DANIEL FLETCHER, LONDON

A RARE AND FINE SILVER PAIR CASED VERGE WATCH WITH DATE
CIRCA 1665-1670

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved screwed-on balance cock and foot, worm and wheel set-up, fusee and gut line, Egyptian pillars • *movement signed Daniel Fletcher Londini*
• **Dial:** gilded, silver disc with decoratively pierced centre surrounded by chapter ring with Roman numerals and quarter hour divisions, gilt annular carrying a pointer indicating the date on the outer silver ring, blued steel floriate hand
• **Case:** plain polished inner case, shuttered winding aperture to back • outer leather covered protective case with decorative silver piqué work
diameter including outer case 53 mm

This watch was at one time in the collection of Cecil Clutton and is illustrated in his book "*Watches*", which he wrote with George Daniels (see op. cit. 1965, pl. 152-154, Acknowledgments pp. ix-x). George Daniels work book indicates that the watch (owned by Clutton) came into his workshop for a clean & repair in August 1962.

Daniel Fletcher was born in circa 1619 and apprenticed to Thomas Reeve from August 1632 until 1640. He became Free of the Clockmakers' Company in 1646 and died before 1653 (see: Brian Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 227). Following Fletcher's death, his widow continued the business and their son, also called Daniel, was bound as an apprentice by William Godbed on behalf of his mother in 1664.

A watch by William Godbed, also known as Guiliemus Godbed was in Sotheby's, *Celebration of the English Watch Part I* sale, 15th December, 2015, lot 15.

PROVENANCE

Cecil Clutton, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 91, pl. 43
Clutton, C and Daniels, G., *Watches*, Second Edition, 1971, pl. 152-154, 1979 edition pl. 87a-c

£ 15,000-20,000
€ 19,100-25,400 US$ 21,700-28,900





actual size





8

JOHN FITTER, LONDON

AN IMPORTANT AND EXTRAORDINARY EARLY SILVER CASED VERGE WATCH WITH MINUTE HAND, INNER ROTATING HOUR DIAL AND CONCEALED SECONDS DIAL TO THE BACKPLATE
CIRCA 1665

• **Movement:** gilded full plate, verge escapement, four wheel train, decoratively pierced and floral engraved silver screwed-on balance cock and foot, worm and wheel set-up, fusee and gut line, silver seconds dial *to the backplate* with outer ring marked for seconds and inner ring with five-second Arabic numerals engraved and filled in black, engraved with a flower to the centre heightened with red wax, ribbed blued steel hand
• *movement signed John Fitter Battersea*
• **Dial:** silver with inner disc engraved with Father Time pointing to the hours against a stippled background, outer chapter ring with black Roman numerals, red wax half hour divisions between and quarter hour divisions filled with red wax beneath, outer minute ring indicated via central blued steel decoratively ribbed minute hand, matching ribbed seconds hand to backplate
• **Case:** silver inner case, the back with engraved tabulated Julian calendar, *lacking outer case*
diameter 49 mm

This important and famous watch has featured in numerous publications and exhibitions. It is a technically advanced watch for its date, displaying hours, minutes and seconds, as well as incorporating a four wheel train which allows it to run for more than 24-hours. Due to the inaccuracies of early watches, relatively few were made with minute hands prior to the introduction of the balance spring. The layout of the present dial is especially unusual with the figure of Father Time pointing to the hours, whilst the single hand indicates the minutes to the outer edge. Indeed, so unusual is the configuration for its period, that the original owner would have had to remember not to see the minute hand as an hour hand. Given the extraordinary rarity of minute indication at this time, it is all the more remarkable to find seconds indication concealed to the backplate. Made before the introduction of the balance spring, the seconds dial would have been useful for measuring only very short durations. Viewing the backplate, it is interesting to see Fitter's signature specially laid out to either side of the seconds dial, whilst the seconds dial itself is heightened with an engraved flower to the centre, highlighted with red wax. The calibrations to the seconds dial run counter clockwise and the hand is mounted on an extended arbor of the contrate wheel.

Interestingly, a watch signed Isaac Pluvier, Londini, which also incorporates a seconds dial to the backplate and features a dial and movement of similar configuration to the present watch, was sold at Christie's Geneva in May 1995 (lot 151). Isaac Pluvier was admitted to the Clockmakers' Company in December 1637 as a journeyman to David Bouquet.

John Fitter was most likely trained by his father Nicholas. Although John was known to the Clockmakers' Company and took apprentices through them, he did not become a Free Brother until 1685. Brian Loomes notes in his book *The Early Clockmakers of Great Britain,* that John was dead by 1698.

PROVENANCE

Roskell Collection (*according to Britten – see literature below*)
Bloch-Pimentel Collection, Hotel Drouot, 5 May 1961, lot 80
Camerer Cuss, London

EXHIBITED

Antiquarian Horological Society, 10th Anniversary Exhibition, 1964
Le Temps Vite, Paris, 2000

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 88-89, pl. 41
T.P. & T.A. Camerer Cuss, *The Camerer Cuss book of Antique Watches*, 1987, p. 75, pl. 26
F.J. Britten, *Old Clocks and Watches and their Makers,* 1977, ACC Edition pp. 179-180, figs. 343 – 344
G.H. Baillie, *Watches, Their History, Decoration and Mechanism*, 1929, pp. 212 & 326

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300





detail of seconds


Mar Nov 1 8 15 22 29
Augus 2 9 16 23 30
May Jan 3 10 17 24 31
Octob 4 11 18 25 *
Apr Jul 5 12 19 26 *
Sept Dec 6 13 20 27 *
Jun Feb 7 14 21 28 *



9

ANONYMOUS

A FISH SKIN OUTER CASE WITH SILVER PIQUÉ WORK
CIRCA 1670

•**Case:** the case back with applied silver monogram beneath a crown, the border and bezels with decorative piqué work, the monogram with indistinct maker's mark to lower left section
diameter 44 mm

£ 900-1,200
€ 1,150-1,550 US$ 1,300-1,750



9

10

MCC

JEREMIE GREGORY, LONDON

A FINE AND RARE PAIR CASED VERGE WATCH WITH DATE
CIRCA 1665

• **Movement:** gilded full plate movement, decoratively pierced and engraved cock with a serpent amidst flowers, oval foot, flat steel balance, worm and wheel set-up, silver regulation disc, fusee and gut line, Egyptian pillars
• **Dial:** gilt-brass, the chapter ring with Roman numerals and fleur-de-lys half hour marks, quarter hour divisions, gilded annular carrying a pointer indicating the date to the outer ring, dial centre with pierced and engraved vase of flowers, single short hour hand
• **Case:** plain polished inner case, shuttered winding aperture to back • outer leather covered protective case with decorative gold piqué work, the back with four tulip flowers within a central ring
diameter 51.5 mm

PROVENANCE

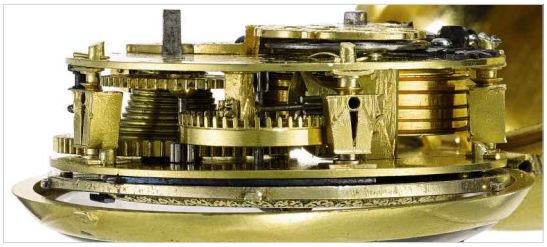
Auktionen Dr. Crott, 91st Auction, 15th May 2015, lot 82

£ 12,000-15,000
€ 15,300-19,100 US$ 17,400-21,700

This is a rare and good example of a late pre-balance spring watch and has a particularly handsome dial. Jeremy Gregory (1621-1686), a highly respected maker, became a Clockmakers' Company Assistant in 1656, Warden in 1660, Master from 1665-1668 and again in 1676. He appears to have been a close friend of the watchmakers Robert Grinkin and Simon Bartrum and was mentioned in both their wills. A watch by Robert Grinkin was sold at Sotheby's *Celebration of the English Watch Part I* sale in London, 15th December 2015, lot 7. It is believed that Gregory was originally apprenticed in the Goldsmiths' Company to Jeremy East and he seems to have spent a considerable period of time working for the Easts who much influenced his work. A fascinating biography of Jeremy Gregory can be found on Brian Loomes' website www.brianloomes.com

Despite a lengthy business life, only a handful of works by Gregory are recorded. Examples of Gregory's watches and clocks can be found in the collection of the Worshipful Company of Clockmakers at the Science Museum and the Victoria and Albert Museum.







10

11

MCC

THOMAS TOMPION, LONDON

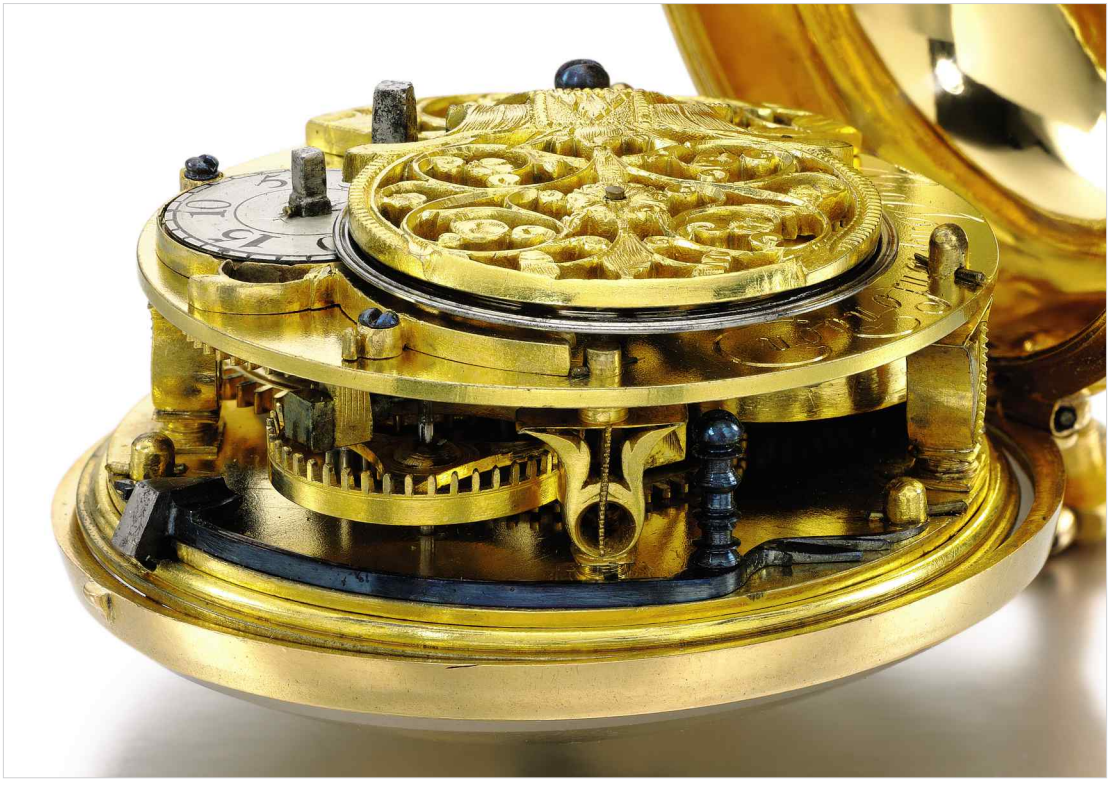
A FINE AND RARE GOLD PAIR CASED VERGE WATCH WITH EARLY APPLICATION OF THE BALANCE SPRING IN LATER CASE
MOVEMENT CIRCA 1682, CASE 1717, NO. .86.

• **Movement:** gilded full plate, verge escapement, decorative floral engraved balance cock and foot, steel three-arm balance with early hairspring, silver regulator plate, mainspring set-up between the plates, fusee and chain, tulip pillars • *signed Tho. Tompion, London and numbered 19.86* and *numbered .86 beneath the dial* •
• **Dial:** *later* gold champlevé, Roman numerals, half hour divisions beneath, outer Arabic minute ring, blued steel beetle and poker hands • *signed Tompion London*
• **Case:** *later gold cases,* plain gold inner case *hallmarked 1717,* gold outer case with square hinge and narrow neck, case back with engraved monogram beneath a coronet, both cases with *maker's mark WI for William Jaques*
width 54.5 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 116, pl. 53
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p.88
Cecil Clutton, *Collector's Collection*, 1974, pp. 10-12

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300




30
15
10
5

The movement of this watch has a coded number of two dots either side of 86 (.86.) and, using Jeremy Evans' research into Tompion's numbering (*Antiquarian Horology*, June 1984), can be decoded as 286. By using the numbered listings within Evans' book, *Thomas Tompion at the Dial and Three Crowns* and comparing the watches by Tompion listed therein which have been successfully dated either by hallmark dates and/or case makers marks, one can deduce that the movement of the present watch was made around 1682. As such, this is one of the earliest watches to have been fitted with a balance spring.

Further evidence for the dating of the movement is provided by the style of cock table and neck which compares with other Tompions of the period. The regulator is also an example of the type attributed to Tompion with simple divisions to the silver figure plate. The figure 19 prefixes the original number (the 1 partly beneath the cock foot); it is over the gilding and clearly later (there is no prefix to the original number .86. on the plate under the dial). The later case is hallmarked 1717 and the style of the dial and hands would appear to be contemporary with the case suggesting the watch was updated to the latest fashion.

Thomas Tompion (1639-1713), the greatest of English clockmakers was born the son of a blacksmith at Ickfield Green, a hamlet in the parish of Northill, Bedfordshire. It seems that he was trained, with his younger brother James, in the art of blacksmithing. 'When you next set your watch', wrote the poet Matthew Prior (1664-1721), 'remember that Tompion was a farrier and began his great knowledge in the Equation of Time by regulating the wheels of a common Jack, to roast meat'.

Very little is known of Tompion's early life, but he was likely involved at some point in the repair of the local church clock, as this was usually a blacksmith's work. Perhaps he developed his passion for horology from this. There is no record of Thomas Tompion serving as an apprentice in a clockmaker's workshop, but on September 4th, 1671, he was admitted to the Clockmakers' Company and became Master in 1704.

In 1674 Tompion was introduced to Robert Hooke, the most important English experimental physicist of the 17th century. The following year, 1675, Hooke employed Tompion to make a watch with a special double-spring on the balance. On 7th April, Hooke, accompanied by Tompion and Sir Jonas Moore, went to Whitehall Palace and showed the watch to King Charles II. The King was so impressed that he ordered a watch from Tompion for his own use.

Tompion employed several apprentices, most notably, Edward Banger, who married Tompion's niece in 1694 and became free of the Clockmakers' Company in 1695. He formed a partnership with Tompion in 1701 but some years later a serious quarrel appears to have taken place and, after about 1708, they ceased to collaborate. The cause of the quarrel is not known but could possibly have been the result of rivalry between Banger and George Graham. The latter had worked as a journeyman in Tompion's workshop since 1696 and had married another of his nieces. He was taken into partnership by Tompion in 1710 and succeeded the business on Tompion's death in November 1713. Tompion was buried in Westminster Abbey, indicating the high esteem in which he was held, during his lifetime.



Portrait of Thomas Tompion




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MCC

DANIEL QUARE, LONDON

A FINE SILVER TWO-TRAIN ALARM VERGE WATCH
CIRCA 1685, NO. 568

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved floral balance cock, worm and wheel set-up, fusee and chain, three tulip and two vase shaped pillars, alarm sounding on a bell to the inside case back • *signed Daniel Quare, London 568*
• **Dial:** silver champlevé dial, Roman numerals, with quarter hour divisions beneath, hours indicated by pointer fixed to central disc, alarm set by central hand against the Arabic numerals
• **Case:** silver case with symmetrically arranged decoration on a matte ground, centred with an eagle upon a pedestal, vase of flowers above, heads of an angel and two dolphins below, the pierced band decoratively engraved with flowers and foliage, two dogs' heads beneath pendant, *lacking outer case*
diameter 48 mm

PROVENANCE

H. Marryat Collection, London
Antiquorum, *The Art of British Horology*, October 1995, lot 16

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 118, pl. 55
H. Marryat, *Henlein to Tompion*, 1938, pp. 60-62, fig. G4

£ 10,000-15,000
€ 12,700-19,100 US$ 14,500-21,700

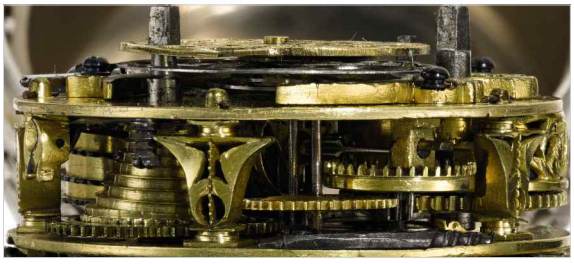
Formerly in the Marryat Collection, this fine alarm watch dates to circa 1685. The case is wonderfully decorated with tight, symmetrically arranged decoration, the design would have been taken from a contemporary Renaissance-inspired published source. When Marryat wrote his book *Henlein to Tompion,* the watch was shown in a much later outer repoussé case, the original outer case may have been of silver decorated turtle shell.

Daniel Quare (c.1647/8-1724) was born in Somerset. A highly esteemed watchmaker, Quare was admitted to the Clockmakers' Company in 1671, later becoming Master in 1708. An important horological innovator, Quare invented a type of repeating mechanism around 1680. As a Quaker, Quare was unable to be appointed Royal Clockmaker, however, as Cedric Jagger notes in his book *Royal Clocks,* Quare *"was given free access via the Back Stairs."* Indeed, Quare was well connected both at home and abroad, a fact borne out by the impressive wedding guest lists of his daughters Anne and Elizabeth, which boasted noble families and envoys from around Europe. In 1718 Quare went into partnership with Stephen Horseman, after which their work was signed 'Quare & Horseman'. Daniel Quare is buried at the Quakers' cemetery at Bunhill Fields, Finsbury.



actual size







13

MCC

DANIEL QUARE, LONDON

A RARE GOLD PAIR CASED EARLY QUARTER REPEATING VERGE WATCH WITH LATER ESPECIALLY MADE GOLD OUTER REPOUSSE CASE THE SCENE SIGNED BY ROBE MOVEMENT CIRCA 1690, NO. 168, REPOUSSE CASE CIRCA 1725-1730

• **Movement:** gilded full plate, verge escapement, the balance cock decoratively pierced and engraved with two cherubs holding aloft a crown above monogram EA, fusee and chain, round baluster pillars, repeating on a bell to the inside case back • *signed D. Quare, London*
• **Dial:** gold champlevé dial, Roman numerals with half hour divisions beneath, outer Arabic minute track, signature cartouches, blued steel beetle and poker hands
• **Case:** gold inner case, decoratively pierced band with scrolling foliage inhabited by birds, a mask to the base, winding aperture to back, *case maker's mark WI incuse* • *later* especially made gold outer *repoussé case* (*circa 1725-30)* with scene depicting a woman and a man (possibly Cephalus and Procris) before an altar on which two hearts are burning, outside the cartouche with pierced foliage panels, with figures of the four seasons between, signed beneath the altar, *Robe fec.* for the case chaser and inside case back with *case maker's mark TP incuse for Thomas Potts* • bezel with pierced foliage interspersed by floral panels, movement and inner case numbered 168
diameter 55 mm

PROVENANCE

Sotheby's New York, *Fine Watches from the Atwood Collection*, 11th December, 1986, lot 43
Sotheby's New York, *Important Watches, Wristwatches, Clocks, Marine Chronometers and Navigational Instruments*, 22nd February, 1996, lot 618 (incorrectly labelled as Quare no. 163)

LITERATURE

Richard Edgcumbe, *The Art of the Gold Chaser*, 2001, p. 145
F.J. Britten, *Old Clocks and Watches and their Makers,* sixth edition, 1932, pp. 326-327

£ 7,000-9,000
€ 8,900-11,500 US$ 10,200-13,000

This early piece demonstrates the repeating work invented by Daniel Quare in 1680. Traditionally believed to have Royal Provenance, the cock of this watch is pierced and engraved with the monogram EA with a Royal coronet flanked by cherubs. The initials on the cock are those of Ernst Augustus, father of King George I, who died in 1698 and from whom the watch is said to have been a gift.

The especially made outer *repoussé case* dates to circa 1725-30 and depicts a betrothal scene, a subject that was common on watch cases, and it seems reasonable to assume that the watches concerned were wedding gifts. Although it is difficult to firmly attribute the figures within the scene, if the watch was indeed originally intended as a wedding gift, the figures represented may be Bacchus and Ariadne rather than the tragic Cephalus and Procris. The maker of the outer case, Thomas Potts, registered his mark in 1728. Richard Edgcumbe in *The Art of the Gold Chaser* records the present outer case and a further case with the same scene on a watch signed by Thomas Potts, this latter watch was in the Atkinson Collection (Christie's 1953 lot 140).

For a note on Daniel Quare, see lot 12.

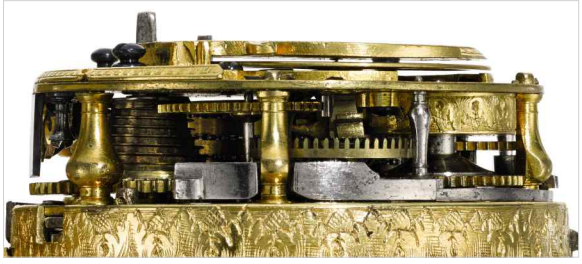


Portrait of Ernst Augustus, father of King George I





case chaser's signature





14

JAMES MARKWICK, LONDON

AN EXCEPTIONALLY FINE SILVER AND TORTOISESHELL PAIR CASED TWO-TRAIN ALARM VERGE WATCH
CIRCA 1685

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, blued steel stop-work for alarm visible to the backplate, fusee and chain, tulip pillars, standing barrel for alarm train with decorative pierced engraving • *movement signed Markwick London*
• **Dial:** silver champlevé, Roman numerals, inner quarter hour divisions, arrow-head pointer mounted on the revolving centre to indicate hours, central alarm disc with central blued steel turned hand
• **Case:** inner fully decorated silver case, the centre of the case back with an urn surmounted by a bird and surrounded by further birds and scrolling foliage, the pierced band similarly decorated, an engraved flower head beneath the plain ring pendant, bezel with engraved stylised floral decoration, inner case with *maker's mark WF incuse (probably William Finch) and numbered 3*, tortoiseshell outer case with symmetrically arranged pierced silver roundels, interspersed with silver pin work, the centre of the outer back with silver inlaid decoration depicting cupid with his bow to the centre, flying birds to the four corners and surrounded by large flower heads
diameter 54mm

PROVENANCE

Sotheby's London, 26 February, 1998, lot 37

LITERATURE

Terrence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 119, pl. 56

T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* 1976, p. 79, pl. 30 and col. pl. 3

£ 10,000-18,000
€ 12,700-22,900 US$ 14,500-26,000

This superb watch is of the highest quality and is in outstanding condition. It is interesting to compare the engraving of the inner case back of this watch to that of lot 12 by Daniel Quare. Stylistically the decoration of these two watches is similar and, like the Quare, the inspiration for the case's decoration would have come from a contemporary Renaissance-inspired design. The outer case back has superb inlaid silver work and the Cupid to its centre is charmingly rendered, with the silver roundels allowing for sound emission.

The arrow-head pointer mounted to the central disc indicates the time of day. The central blued-steel hand is for alarm setting and can be moved to the desired position on the Arabic numeral ring, the alarm will then sound when it points to the 12 o'clock Roman numeral.

James Markwick senior was apprenticed to Edward Gilpin in 1656 and freed in August 1666. He seems to have had a rather fractious relationship with the Clockmakers' Company, being fined in 1677 for abuse of the Master and repeatedly fined for irregular attendance of the Clockmakers' Court. His son, also called James, was made free of the Clockmakers' Company by patrimony in April 1692. See: Brian Loomes, *The Early Clockmakers of Great Britain,* 1981, p. 375. James junior started the partnership Markwick Markham with his son-in-law, Robert Markham, and they became some of the leading watchmakers of their day.









15

HENRY MASSY, LONDON

A FINE GOLD PAIR CASED QUARTER REPEATING VERGE WATCH
CIRCA 1710

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock with grotesque mask at the neck, three-arm brass balance, fusee and chain, round baluster pillars, repeating on a bell to the inside case back • *signed Hen Massy, London*
• **Dial:** gold champlevé, Roman numerals, outer Arabic minute ring, signature cartouches, quartrefoil half-hour divisions, blued steel hands, the hour hand of tulip form • *dial signed*
• **Case:** gold inner decoratively pierced and engraved with scrolling foliage and flowers inhabited by birds, mask to the base, pendant with flat top engraved with a grotesque mask
• gold outer decorated with symmetrically placed pierced roundels, square hinge, both cases with *maker's mark IB or TB with coronet above (John Banbury or Thomas Beseley)*
width 57.5 mm

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, pp. 146-147, pl. 76

£ 15,000-20,000
€ 19,100-25,400 US$ 21,700-28,900

The movement's quarter repeating mechanism follows, in general terms, the system developed by Daniel Quare. The baluster pillars are carefully arranged to allow room for the complex mechanism between the plates. Both cases are decoratively pierced for sound emission.

The outer case contains a delightful watch paper on which the entire Lord's Prayer has been minutely inscribed.

Henry Massy (sometimes spelt Massey) was the son of the French protestant watchmaker Nicholas Massey. Henry was made a Brother in the Clockmakers' Company in April 1692 (see Brian Loomes, *The Early Clock Makers of Great Britain,* p. 381). Britten records that Henry Massy was at Charles St., near St James's Square in 1707.



detail of watch paper hand written with the Lord's prayer






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Mabsy
London

actual size


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Mabsy
London

16

RICHARD WILLIAMSON, LONDON

A RARE SILVER PAIR CASED SUN AND MOON VERGE WATCH
CIRCA 1710

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock with engraved head at the neck, cylindrical pillars with ribbed capitals, fusee and chain, *signed Ricd Williamson*
• **Dial:** silver champlevé, large aperture with rotating disc divided into day and night, the hours indicated on an outer semi-circular chapter ring with Roman numerals heightened with black wax, the daytime hours indicated by a golden sun with pointer, the night hours indicated by a silver moon with pointer against a night sky of black pitch and silver stars, outer Arabic minute ring, single blued steel hand, the lower half of the dial with scrolling foliage inhabited by birds and centred by a catouche *signed Williamson Fecit*
• **Case:** plain inner and outer, stirrup pendant and bow, outer hinge with strong chamfers, both cases with *maker's mark a coronet above WI for John Wightman*
width 61mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p.152, pl.79

£ 6,500-9,500
€ 8,300-12,100 US$ 9,400-13,800

Makers at the end of the 17th and beginning of the 18th century were by no means wedded to the standard dial configuration of concentric hour and minute hands, which had become more universal. As a result, some unusual dial designs were devised, particularly by English watchmakers. During this period there were four principal variations of dial design: the six-hour dial, the wandering hour dial, the differential dial and, as in this instance, the sun-and-moon dial. On the present watch, the sun and moon point to the hours as they move across the large semi-circular aperture whilst minutes are indicated by the single hand on the outer ring.

The case, with its prominent hinge, has the mark of the London maker John Wightman, who served his apprenticeship with Jonathan Jones. Wightman registered his mark in 1697.





17

DANIEL DELANDER, LONDON

A RARE GOLD SINGLE CASED VERGE WATCH WITH EARLY USE OF A JEWELLED BALANCE STAFF
CIRCA 1715

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved thick balance cock tapered towards the table's end, blued steel frame beneath carrying the regulator and silver index, jewelled balance staff, plain flat balance, fusee and chain, crested Egyptian pillars, *signed Daniel Delander, London, no. 386*
• **Dial:** gold champlevé, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, signed *Delander, London*
• **Case:** single gold case, the back with sprung shuttered winding aperture and small sliding catch
width 53 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 165, pl. 89

£ 8,000-12,000
€ 10,200-15,300 US$ 11,600-17,400

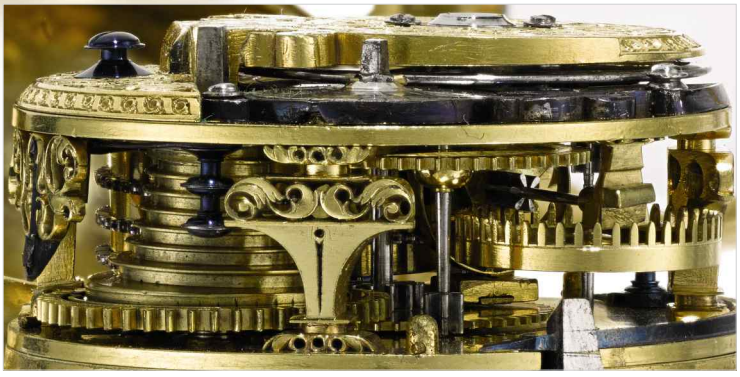
Delander was one of the first makers to incorporate pierced rubies and ruby or diamond endstones to his balance staff pivots. In the movement of this watch, which is of exceptional quality and finish, the jewel holes for the balance staff consist of two plates of rubies at each end, the inner rubies are pierced and chamfered for the pivots. The upper jewelling has a polished steel setting which is screwed to a brass ring incorporated into the cock's design – this feature is often lacking from watches with later added jewelling. The cock itself is notably thick and tapers towards the end of the table, beneath which a blued steel frame carries the regulator and silver index.

The gold case may have a maker's mark that is obscured by the pivoted steel arm, however, a later watch by Delander, numbered 567 which is in the collection of the Victoria & Albert Museum, and which also has a similar pendant and bow, has the maker's mark WI, probably for William Jaques.

Daniel Delander was born c. 1678 and apprenticed in April 1692 to Charles Halsted before transferring to Thomas Tompion. He was free of the Clockmakers' Company in 1699. Delander took on a number of apprentices and it is believed he died in 1733. See Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 189. Although Delander did not produce many watches, they always appear to have been made to an exceptional standard.







18

THOMAS CARTWRIGHT, LONDON

A FINE GOLD PAIR CASED QUARTER REPEATING
REPOUSSÉ VERGE WATCH
CIRCA 1720

• **Movement:** gilded full plate, verge escapement, three-arm brass balance, decoratively pierced and engraved winged masked balance cock, turned baluster pillars, fusee and chain • silver dust cap *engraved Thos. Cartwright the Prince's Watchmaker • movement signed T. Cartwright, London, Principi Horologs*
• **Dial:** gold champlevé, Roman numerals, inner half hour divisions, outer Arabic minute ring, blued steel double baluster minute hand, the first taper indicating the half-hour divisions, elaborate hour hand, outer Arabic minute track, *dial signed*
• **Case:** gold inner, the back centred with a gold rosette, aperture for winding above, decoratively pierced and engraved band with scrolling flowers and foliage inhabited by birds, a rosette to the base • gold outer case with four portrait busts chased and embossed around a central cartouche, the bezels pierced and engraved with decorative foliage, both cases with *maker's marks JB (possibly John Birdwhistle)*
diameter 55 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 172-173, pl. 95

£ 12,000-18,000
€ 15,300-22,900 US$ 17,400-26,000

Thomas Cartwright (c.1679-1741) was watchmaker to both Queen Anne and King George I, and lived for part of his career at the Royal Exchange in London. Clearly proud of his Royal patronage, his watches appear to have been rather elaborately signed, in this instance: 'Tho. Cartwright Principi Horologs', in addition, the dust cap is handsomely engraved 'Thos Cartwright the Prince's Watchmaker". A similarly signed movement by Cartwright is in the collection of the Clockmakers' Company and is illustrated in Cedric Jagger's book, *Royal Clocks* (Hale, 1983, p. 75). In the aforementioned book, Jagger notes that Cartwright began his apprenticeship with Richard Watts, probably in 1693, before being turned over to Christopher Gould but appears never to have been made a Freeman of the Clockmakers' Company.

The outer case has a central cartouche of the form typically found on chased and embossed cases from the early 18th century. Surrounding the case back's cartouche are four portrait busts which are almost certainly based on classical figures but have, as yet, not been identified. Britten notes in *"Old Clocks and Watches and their Makers"* a watch by Thomas Cartwright with *repoussé* outer case in the Schloss Collection.








Thos
Cartwright
the PRINCE'S
Watchmaker
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WRIGHT
LONDON

19

MCC

GEORGE GRAHAM, LONDON

A RARE AND FINE GOLD SINGLE CASED VERY EARLY CYLINDER WATCH
1727, NO. 5227

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved balance cock with a head at the neck, balance staff with diamond endstones to top and bottom, fusee and chain, Egyptian pillars, *signed Geo. Graham, London, 5227, signed gilt metal dust cap with secret catch*
• **Dial:** gold champlevé, Roman numerals with inner half hour divisions, outer Arabic minute ring, blued steel beetle and poker hands, the minute hand stepped to clear the winding square
• **Case:** gold case, the back with the crest of an eagle above a monogram, numbered 5227 and with *maker's mark WS for William Sherwood (possibly junior)*
width 49 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 184, pl. 98

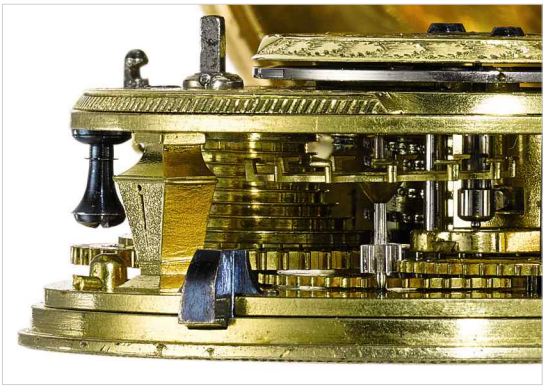
£ 12,000-18,000
€ 15,300-22,900 US$ 17,400-26,000

George Graham is credited with developing the cylinder escapement in 1726. Although he did not formally protect his 'invention', in this very early example of his cylinder escapement, Graham clearly attempts to restrict access to the mechanism; the dust cap can only be removed to reveal the movement when a secret catch is activated via a pin hole to the edge of the cap. Graham has advantageously fitted this movement with a diamond endstone to the top and bottom of the balance staff, the escape wheel is brass and the cylinder steel.

George Graham (c.1673-1751), is one of England's most renowned clock and watchmakers. He was apprenticed in 1688 to Henry Aske and, when freed in 1695, appears almost immediately to have entered the service of Thomas Tompion. He married one of Tompion's nieces in 1704 and became his partner in c.1711, succeeding to the business upon Tompion's death in 1713. He was elected a fellow of the Royal Society in 1721 and Master of the Clockmakers' Company in 1722. Graham died in 1751 and, as a sign of the great respect in which he was held, Tompion's grave in Westminster Abbey was opened to receive the body of his former partner.









Portrait of George Graham



20

WILLIAM GRAHAM, LONDON

AN IMPORTANT GOLD PAIR CASED QUARTER REPEATING VERGE WATCH WITH REPOUSSE SCENE BY AUGUSTIN HECKEL
1724, NO. 66

• **Movement:** gilded full plate, decoratively pierced and engraved winged masked balance cock, plain flat balance, diamond endstone, fusee and chain, repeating on a bell to the inside case back, round baluster pillars • gilt metal dust cap • *movement signed and numbered W. Graham, London, 66, dust cap scratch numbered 66 to underside,* bell scratch *signed Wilham Wyh[?] and scratch numbered 66*
• **Dial:** white enamel, Roman numerals, Arabic outer minute ring, blued steel beetle and poker hands

• **Case:** gold inner case with pierced band of scrolling foliage inhabited by birds, *numbered* below the pendant and with engraved townscape, mask to the base, centre of the back with engraved rosette, *London hallmarks for 1724, case maker's mark WS incuse for William Sherwood and numbered 66*, the outer case chased with a *repoussé* scene depicting the *hermit Diogenes and Alexander the Great*, *signed AH* to the step for *Augustin Heckel,* the surround pierced and engraved with foliate scrolls and divided into personifications of the *Four Seasons*, the bezel pierced with scrolling foliage and interspersed with panels representing the elements: salamander (fire), bird (air), fish (water) rabbit (earth), pulse piece below 5 o'clock, diamond-set thumb piece and catches above and below
diameter 53 mm

£ 40,000-60,000
€ 51,000-76,500 US$ 58,000-87,000



Anonymous, Alexander the Great meeting Diogenes of Sinope





This is an important and previously unrecorded pair cased watch by William Graham, nephew of George Graham. The watch has one of the lowest numbers so far recorded by William Graham and has one of the earliest signed *repoussé* outer cases by Augustin Heckel. In his book, *Thomas Tompion at the Dial and Three Crowns,* Jeremy Evans records eight other watches by William Graham, five of which are numbered, the present watch is not recorded.

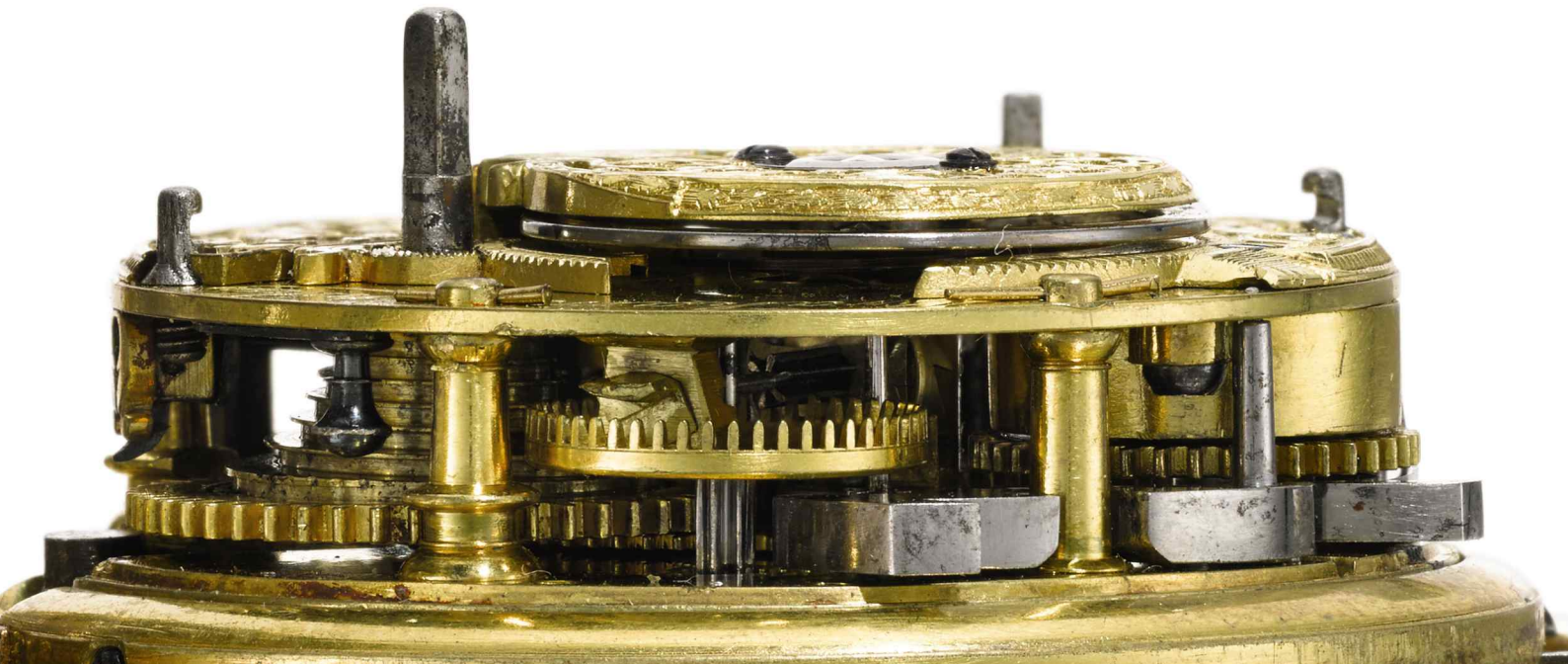
The movement is characteristic of the work of George Graham and the repeating work is a very early example of Matthew Stogden's design which soon became the standard for all English watches. The enamel dial and hands are of the finest quality and the inner case is by William Sherwood, the same case maker that George Graham was using during this period.

William Graham initially worked in London but later emigrated to America. In his autobiography, *The Infortunate*, published in 1743, William Moraley writes of working for William Graham in Philadelphia for a ten week period during 1733. Interestingly, Moraley states that his reason for leaving this employment was due to Graham's plan of settling in Antigua.

Augustin Heckel's outer case is of exceptional quality and is in outstanding condition. The scene depicts Alexander the Great standing before Diogenes of Sinope, a 4th Century Cynic Philosopher. Diogenes led an ascetic life and in this scene is shown seated in front of the barrel in which he lived. The composition is adapted from one by Salvator Rosa (but possibly derived from a copy by Lorenzo Loli which, like the present chasing, has the figures reversed). The scene shows the moment immediately after Alexander has invited the philosopher to ask for a favour of his choice, Diogenes responds by asking the emperor to move aside as he is shading him from the sun. In the scene, Diogenes is seen making the associated gesture. The four surrounding cartouches have representations of the Four Seasons opposite the Four Elements to the bezel (see R. Edgcumbe, *Art of the Gold Chaser, figs. 38c - 38g).* Augustin Heckel, born in Augsburg, came to London sometime between 1715 and 1720. He set up a business as a watch case engraver, painter, and draughtsman. Heckel was considered one of the finest chasers of the period. For biographic details on this maker as well as illustrations of his work, see Edgcumbe, *op. cit.,* pp.56-58 and figs. 38-56.



actual size




Graham London
66
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21

MCC

GEORGE GRAHAM, LONDON

AN UNUSUAL AND EARLY GOLD SINGLE CASED DUMB QUARTER REPEATING CYLINDER WATCH OF SMALL SIZE
1730, NO. 603



actual size



• **Movement:** gilded full plate, cylinder escapement with steel wheel, balance cock pierced and engraved with foliate scrolls and a mask at the neck, diamond endstone, fusee and chain, cylindrical pillars, the hammers striking the inside of the gilt metal dust cap, dust cap signed *Geo. Graham, London* and *scratch numbered beneath 603* • *movement signed George Graham, London no. 603*
• **Dial:** *restored* white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, winding through the dial
• **Case:** gold single case, the back centred with a large decorative intertwined and reversed *monogram EJW* within a circular border, signed *ram F,* pulse piece to bezel at 5 o'clock, case with *London hallmarks for 1730*, *maker's mark IW incuse beneath a star for John Ward* and *numbered 603*
diameter 47.5 mm

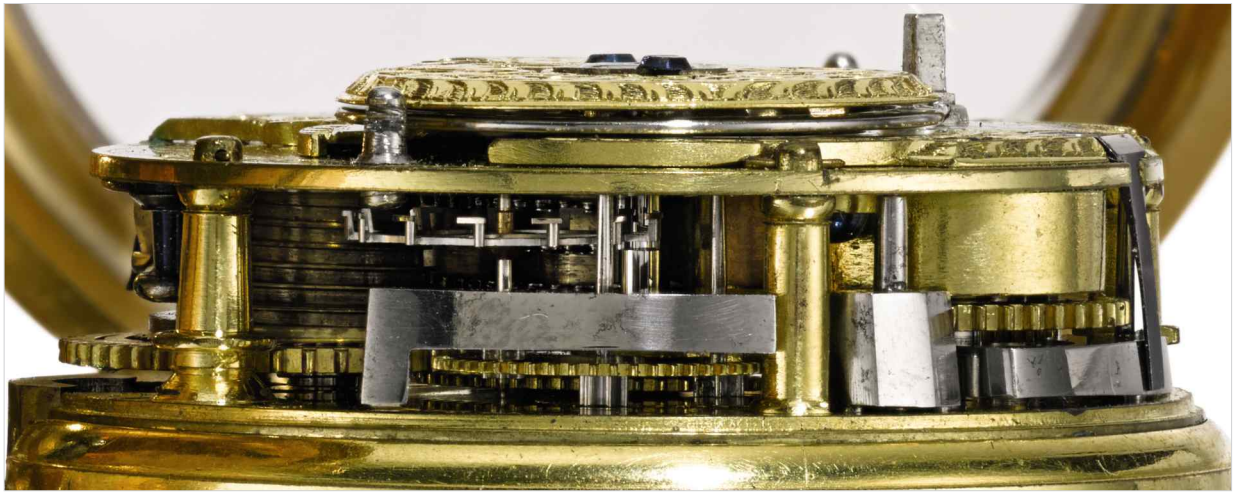
There remains some uncertainty as to when the first dumb quarter repeating watch was made. This watch clearly pre-dates Julien Le Roy's claim for priority of the invention and is certainly an early example of this form of repeating work. As there is no provision in the numbered case for a bell, it is apparent that this is not a later modification.

For a note on George Graham, see lot 19.

PROVENANCE

Sotheby's, *The Henry Nyburg Collection*, 22nd May 1967, lot 41

£ 8,000-12,000
€ 10,200-15,300 US$ 11,600-17,400







22

JOSEPH MARTINEAU, LONDON

A GOLD AND BLOODSTONE SINGLE CASED VERGE WATCH
CIRCA 1750, NO. 1483

• **Movement:** gilded full plate, decoratively pierced and foliate engraved masked balance cock, plain flat balance, fusee and chain, baluster pillars • *movement signed Joseph Martineau Senr., London, no. 1483*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, winding aperture between 3 and 4 o'clock
• **Case:** gold single case, the back set with single bloodstone flattened towards the centre with a large gold rosette with engraved flower, the bezel set with six panels of bloodstone diameter 47 mm

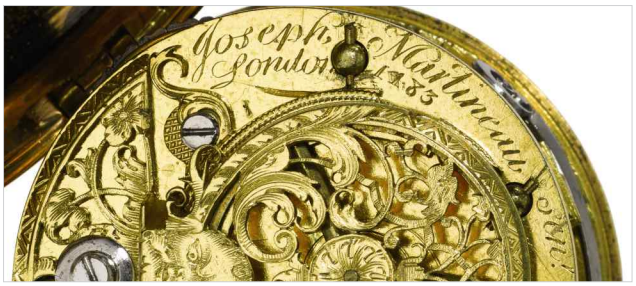
Little is known of Joseph Martineau Senior, and accurate dating of this watch is difficult. Using the known hallmarked and numbered watches by Martineau, one might date this watch as early as the 1740s, yet the watch's style could suggest a date closer to the 1760s. The body of the watch forms a complete gold dome beneath the bloodstone rather than the more common and later seen panels of stone (often agate) which require no solid backing – indeed, even when a single piece of stone is used in later watches, this tends to be pinned into a back bezel, rather than being mounted above a solid dome.

Joseph Martineau Senior is listed as working from 1744 in Orange Street and, at least until 1770, at his later address in St. Martins Court. Examples of his work are in the Metropolitan Museum of Art, New York, and were in the Ilbert, Chamberlain and Pierpont Morgan [item no. 176, p. 164] collections. Watches by Joseph Martineau with *repoussé* cases signed by Wieland, Christopher Heckel and John Gastrell are recorded (see Edgcumbe, *The Art of the Gold Chaser*).

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 196, pl. 108

£ 5,000-8,000
€ 6,400-10,200 US$ 7,300-11,600



23

THOMAS GARDENER, LONDON

AN IMPRESSIVE GOLD, ENAMEL, REPOUSSE AND SHAGREEN TRIPLE CASED VERGE WATCH, THE GOLD AND ENAMEL CASE BY GUILLAUME BOUVIER
1748, NO. 2043

• **Movement:** gilded full plate, verge escapement, plain flat balance, decoratively pierced and foliate engraved masked balance cock, fusee and chain, baluster pillars • *signed Thomas Gardener, London no. 2043*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Case:** plain gold inner case *with London hallmarks for 1748 and maker's mark DA (probably Daniel Aveline)* • gold mid case with repoussé scene of the *Toilet of Venus* against an opaque blue enamel background within a symmetric border of white enamel, *signed GB for Guillaume Bouvier* to base of scene and either side of ruby-set push piece • outermost case gilt-finished with shagreen covering decorated with gold piqué work
diameter of outer case 55mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 203, pl. 114

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300

The impressive gold and enamel decoration of the middle case is by Guillaume Bouvier and lends a continental feel to this otherwise thoroughly English watch. David Thompson, in his book *Watches,* notes that Guillaume Bouvier worked with Daniel Cochin. Bouvier and Cochin are noted for their distinctive combination of repoussé and enamel work and the present case is an especially fine example. For another case by Bouvier, of similar decorative style, see: D. Thompson, *The British Museum Watches*, 2008, pp. 78-79. Whilst it is known that Bouvier worked in Paris (and possibly, like Cochin, also Geneva) it is not clear if Bouvier settled for a time in London or whether the case of this watch would have been sent to his workshops for decoration.













THOMAS MUDGE

Thomas Mudge's interest in the discovery of longitude at sea dates to 1765, following his appointment by the Board of Longitude to the Committee that was selected to report on Harrison's Marine Timekeeper H4. Several years later, in 1771, he took up the cause in earnest having settled in Plymouth and retired from his business in London.

He made three marine timekeepers; Mudge's First Timekeeper at the British Museum, the 'Blue' Mathematisch-Physikalishes Salon Collection, Dresden and the 'Green' formerly in the Time Museum, Rockford Illinois, subsequently sold Sotheby's', Masterpieces from the Time Museum, Part 4, vol.ii New York, October 13th -15th lot 672, now in a private collection.

Mudge's First Timekeeper, an eight-day timepiece was completed in 1774. Its first trials were good, however, shortly after, this timekeeper stopped. Subsequently, mishandling was blamed, particularly as a broken mainspring was discovered. Mudge lodged a complaint with the Board of Longitude. Mudge felt the breakage was never convincingly explained by the Astronomer Royal, Reverend Dr. Nevil Maskelyne.

In 1774, just as Mudge had completed his First Timekeeper, the Act of Queen Anne was repealed in favour of a new act, 14 George III, further offering £10,000 for competition. But according to Rupert Gould it, "did so under conditions which, for a timekeeper, were four times as onerous as those enacted previously." The new act required two identical timekeepers to be made for submission to the board. These were to be tested concurrently. The terms of the new act virtually insured that the prize would never be won.

Undeterred by the dictates of the new act Mudge forged ahead making his two new timekeepers which he called 'Blue' and 'Green'.

The 'Blue' and the 'Green' were tried three times at Greenwich, 1779-80, 1783-4 and 1789-90. Unfortunately their rates proved unsatisfactory as Gould notes that Maskelyne reported back to the Board of Longitude that the timekeepers "had not gone within the limits of the Act, and after the third trial the Board's patience gave out and they declined to try them further."

By 1790 Mudge was too weak to fight any longer with the Board. At this point his cause was taken up by his son, Thomas Mudge, Jr., a lawyer with a successful practice in London. Mudge Jr. felt his father had been unfairly treated and applied to the Board of Longitude for reconsideration of his father's timekeepers. This effort failed and Mudge Jr. then petitioned the

House of Commons, which he subsequently followed up with a pamphlet entitled *A Narrative of Facts, Relating to Some Time-Keepers Constructed by Mr. Thomas Mudge with some Observations upon the Conduct of the Astronomer-Royal Respecting Them*, published in London in 1792.

Mudge Jr. convinced of the unrecognized superiority of his father's timekeepers, and concerned that this was a serious loss to the country, especially the navy, determined that his father's basic inventions, which had occupied him for twenty years, must be properly acknowledged. It was in this spirit that, in 1794, he continued his father's work by setting up a manufactory with Howells, Pennington and Pendleton to produce what became known as the Mudge Timekeeper Copies. Mudge Jr. gave to Howells and Pennington one of his father's Timekeepers to study. They ran into difficulties and although Mudge Sr. was quite infirm by this date, he was still enlisted to advise them. Mudge Sr. died in 1794 living just long enough to see the first copy completed. The manufactory produced (or at least started) 27 timekeepers with the first Mudge copy being engraved with the number 1. It is this first copy, No. 1, which is featured in the portrait of Count von Brühl, who bought the timekeeper from the manufactory. Both Mudge's First Timekeeper and the Mudge copy No. 1 are now in the British Museum. For further examples of timekeeper copies, see Sotheby's London, April 29, 1968, lots 1 and 2 from the S.E. Prestige Collection and Sotheby's New York, June 1992, lot 502. For pieces in this sale by Pendleton, see lot 47 and by Pennington, see lots 54, 58 and 60.

While Mudge Jr.'s efforts to produce a practical example of his father's timekeepers failed, he did however produce a book, *A Description with Plates, of the Timekeeper invented by the Late Mr. Thomas Mudge*, published in London in 1799. The book included illustrations of the timekeepers movement by Robert Pennington, as well as the correspondence of Mudge Sr. to Count von Brühl.

We are privileged to have three Thomas Mudge pieces in the present sale. Each predate Mudge's interest in taking up the longitude problem, yet highlight his ingenuity and great diversity as a horologist, the three are: lot 28, considered the earliest watch with perpetual calendar; lot 29, one of the first English minute repeating watches; lot 24, a fine example of a quarter repeating watch with *repoussé* case by George Michael Moser.

24

LP

THOMAS MUDGE, LONDON

A VERY FINE GOLD PAIR CASED QUARTER REPEATING WATCH WITH REPOUSSE SCENE BY GEORGE MICHAEL MOSER
1755, NO. 279

• **Movement:** gilded full plate, cylinder escapement, pierced and foliate engraved masked balance cock, diamond endstone, plain flat balance, repeating on a bell to the inside case back, turned pillars • gilt metal dust cap • *movement and dust cap signed Tho. Mudge, London, movement numbered 279*
• **Dial:** white enamel dial, Roman numerals, Arabic outer minute ring, gold beetle and poker hands
• **Case:** gold inner with floral pierced and engraved band inhabited by birds, flowers and dolphin heads, grotesque mask engraved to the base, the centre of the back with engraved flower, *London hallmarks for 1755 and maker's mark TC possibly for Thomas Colley or Thomas Carpenter* • gold outer case with repoussé scene depicting *Erminia and the Shepherds*, *signed G.M. Moser F.* beneath the scene, bezel pierced and chased with shell and scrollwork between panels of pierced and engraved foliage, a snake around the push piece, pulse piece to the bezel between 4 and 5 o'clock diameter 48.5mm

PROVENANCE

Christie's Geneva, 12th November 1986, lot 323 (illustration captioned as lot 322 on p.81)

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 208, pl. 118
Richard Edgcumbe, *The Art of the Gold Chaser*, 2001, p. 107, pl. XV, and figs. 91a & e

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300



Francesco de Mura, Erminia and the Shepherds





George Michael Moser's exceptional repoussé scene to the case back is taken from Tasso's epic poem of the first Crusade, '*Jerusalem Delivered*'. Erminia, daughter of the Saracen king, dismounts her horse and talks to a shepherd. The shepherd's wife can be seen to the left of the scene. Erminia is searching for the Christian knight Tancred whom she loved and believed to be wounded, having been sent for by Tancred's armour bearer, Vafrino. Erminia is disguised in the armour of Clorinda, a female warrior whom Tancred had loved but who he had tragically killed in battle (see: Halls Dictionary of Subjects and Symbols in Art, 1974, pp. 115-116 & 296). Moser's design for the scene in pen and ink wash and a further preparatory sketch are illustrated together with the present watch in Edgcumbe's, *The Art of the Gold Chaser, pp. 107-8 &* figs. 91a, c, d, e & col. pl. XV.

George Michael Moser, born in January 1706 in Switzerland, was one of the most prominent chasers of his day. He worked for his father, also a chaser, until he moved to London in 1726, where he worked for a coppersmith and then a cabinet maker. His skill was such that he became drawing-master to King George III and designed the great seal for him. Throughout his career, Moser worked mainly with Thomas Mudge, George Graham, William Webster, and John Ellicott. He specialized in figural renderings and often used classical sources for his scenes. He was widely known and respected in the artistic field, was one of the original founders of the Royal Academy along with Sir Joshua Reynolds, and was elected Keeper of the Academy by King George III in 1768. Moser died in January of 1783, and was honoured by Sir Joshua Reynolds in his obituary as "the father of the present race of artists" see, Edgcumbe, *The Art of the Gold Chaser*, pp. 85-90.

For a note on Thomas Mudge, see lot 28





actual size


Thos Mudge London 279

25

ISSAC ALEXANDER, BIRMINGHAM

A FINE GOLD PAIR CASED REPOUSSE VERGE WATCH
1757, NO. 3398

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved balance cock, flat balance, fusee and chain, square baluster pillars, *signed Isa. Alexander, Birmingham, 3398*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Case:** plain inner with winding aperture to back, *hallmarked 1757 and with maker's mark IW (possibly John Watkins or John Wright),* gold *repoussé* outer case with asymmetric central cartouche depicting *the Death of Dido*, surrounded by flowers and shell motifs, the bezel similarly decorated
width 50 mm

The scene to the case back depicts the *Death of Dido* and is taken from Virgil's Aeneid, closely following an engraving by Michel Dorigny (1617-1655) of 1643, made after a painting of about 1640 by his father-in-law, Simon Vouet (1590-1649), now in the museum of Dole, France. Dido, Queen of Carthage, is seen to the centre supported by an elderly servant, whilst a further servant is seen weeping with outstretched arms to the left. The winged figure of Iris, messenger of the goddess Juno sits to the right. Juno sent Iris to cut a lock of hair from Dido in order that Dido's soul might survive. Although the repoussé scene is unsigned, it is of particularly high quality and compares favourably with work by known chasers and embossers of the period, such as Henry Manly.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 214, pl. 124

£ 6,000-8,000
€ 7,700-10,200 US$ 8,700-11,600





actual size



Simon Vouet, The Death of Dido





26

ROBERT FLEETWOOD, LONDON

A FINE SILVER PAIR CASED TWO-TRAIN ALARM VERGE WATCH

CIRCA 1760, NO. 8220

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved masked balance cock, diamond endstone, fusee and chain, cylindrical pillars, alarm striking on a bell to the inside case back • gilt metal dust cap, *dust cap and movement signed Robt. Fleetwood, London 8220*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, female setting square for alarm between 3 and 4 o'clock with corresponding blued steel arrow-head alarm hand • *signed Fleetwood, London*
• **Case:** silver inner case pierced and engraved with floral decoration inhabited by dolphins' heads, a grotesque mask to the base and pastoral scene beneath the pendant, winding for alarm and going trains either side of a central engraved floral bouquet • *case maker's mark IW for John Wright,* outer silver case with pierced and engraved bezels with floral engraved decoration
diameter 53 mm

This unusual alarm watch, made around 1760, uses a female setting square to adjust the central alarm indicator hand, rather than the manually set disc which was commonplace prior to this period. The well finished alarm mechanism is reminiscent of Stogden's repeating work and strikes a bell to the inside case back.

F.J. Britten records Robert Fleetwood as being a member of the Goldsmiths Company with two addresses – Featherstone Buildings, Holborn in 1760 and 13 Abchurch Lane in 1766. Britten also notes Fleetwood's death as in 1789.

£ 5,000-7,000
€ 6,400-8,900 US$ 7,300-10,200

27

ANDREW DICKIE, LONDON

AN EXCEPTIONAL DOUBLE DIALLED CYLINDER WATCH WITH DAY INDICATION AND RADIAL ANNULAR CALENDAR IN LATER GOLD CASE
CIRCA 1760, NO. 2292

• **Movement:** with cylinder escapement, blued steel cock, flat diamond endstone, fusee and chain, cylindrical pillars, *movement signed and numbered*
• **Dials:** the front dial white enamel, Roman numerals, Arabic outer minute ring, inner ring for days of the week with short blued steel hand, aperture for regulation beneath 12 o'clock, winding aperture at 4 o'clock, blued steel beetle and poker hands, the back dial with radial annual calendar arranged in five-turn spiral, central dial with blue enamel centre carrying beneath it a calendar hand which expands and contracts as it indicates the days of the year, equation of time settings for 10th and 25th of the month, annual calendar dial *signed Dickie*
• **Case:** *later* but stylistically complimentary gold case engraved with floral scrolls
diameter 52 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 212-213, pl. 122

£ 50,000-70,000
€ 63,500-89,000 US$ 72,500-102,000



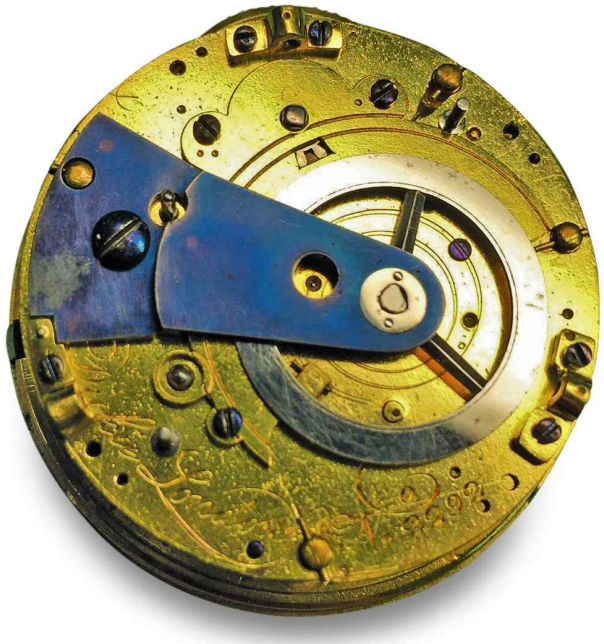

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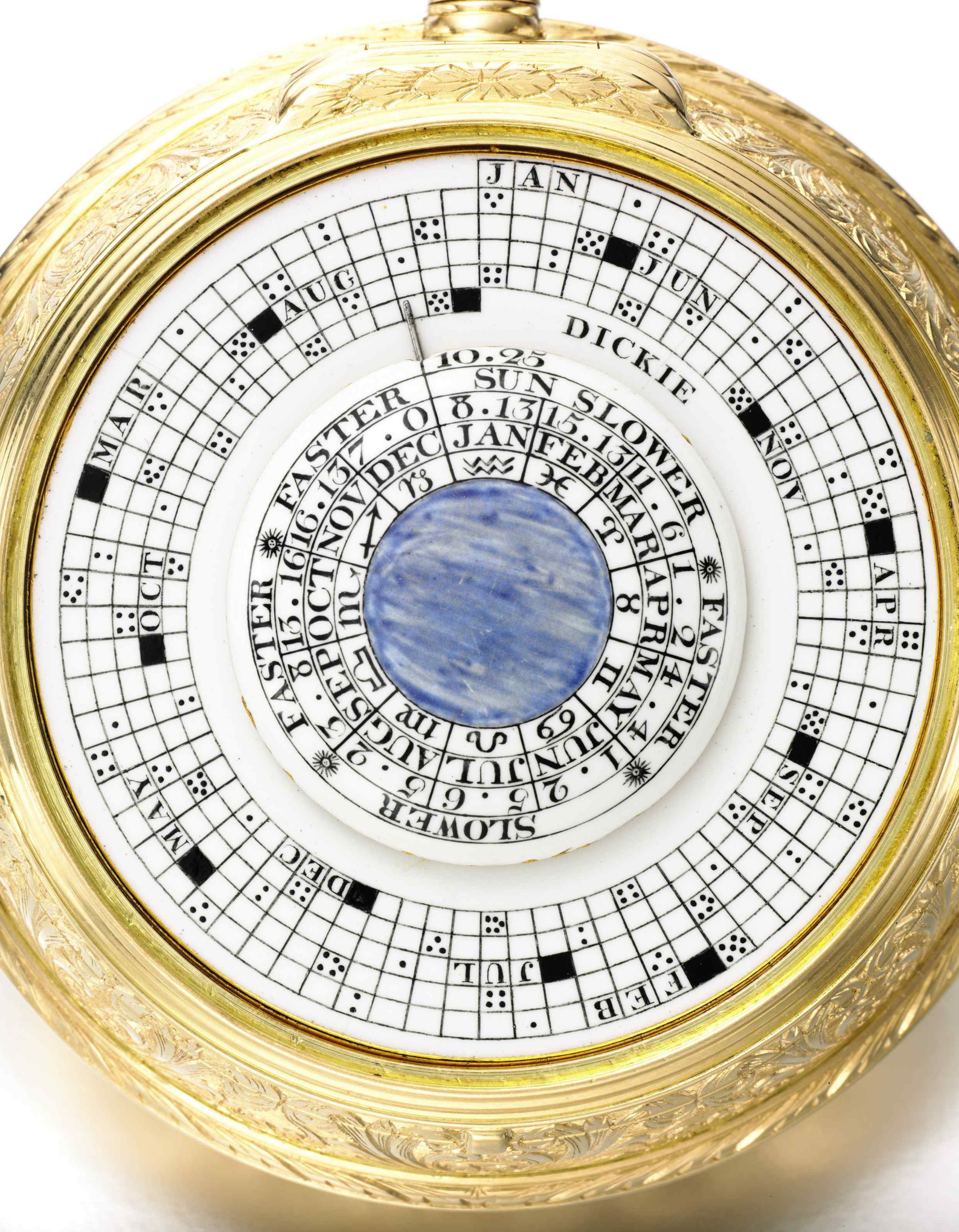
This extraordinary double dialled watch is signed by Andrew Dickie. Dickie was one of the five professional watchmakers on a committee of 11 appointed by an Act of Parliament to examine John Harrison's H4 timepiece. The Act took effect on 31st March 1763. The other watchmakers on the committee were Alexander Cumming, Thomas Mudge, William Frodsham and James Green.

To its front, the watch displays conventional hours and minutes with the days of the week indicated in the centre. Such is the complexity of the movement and access to the escapement, the regulator is linked, remarkably, via a drive through the barrel arbor to a square and sector at 12 o'clock.

The back dial indicates the date throughout the year. A hand is set beneath the central enamel roundel and contracts as it follows the date spiral clockwise from January to December. For clarity's sake, every five days throughout the month are indicated with a series of dots, one dot for the 5th day, two dots for the 10th day and so on. The black squares indicate the last day of each month. On 31st December, a stud fixed to the underside of the spring-loaded outer part of the hand is raised and automatically relocates to the outer end, which instantaneously expands the hand to indicate 1st January on the dial. The central raised enamel disc can be used to set the date and is calibrated with the equation of time settings for the 10th and 25th day of each month – the difference between the varying lengths of the solar day as recorded by a sundial and the meantime day as measured by a watch. The minutes difference between mean and solar time for the 10th and 25th of each month are shown directly above each month on the central disc. Below the months are the signs of the Zodiac.

Sophisticated in construction, the movement's calendar mechanism is extremely fine and consists of approximately 20 parts. To save space, the diamond endstone is flat and its fixing screws are to the underside. Another double dialled watch with radial annual calendar is in the British Museum and it has been suggested that that watch was made by Thomas Mudge. Although both the movement and dial of the present watch are signed by Dickie, it is tempting to see much of Mudge's ingenuity in its construction. Indeed, a biography on Mudge published in *Universal Magazine* in July 1795 noted that, for much of his life, Mudge had been quite content to work for other makers.




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28

LP

THOMAS MUDGE, LONDON

A HIGHLY IMPORTANT RUBY CYLINDER WATCH AND POSSIBLY THE EARLIEST PERPETUAL CALENDAR WATCH, NOW IN LATER SILVER CASE
CIRCA 1762, NO. 525

• **Movement:** gilded full plate, ruby cylinder escapement, decoratively pierced and floral engraved masked balance cock, fusee and chain, baluster pillars • gilt-metal dust cap • *movement and dust cap signed Tho. Mudge, London, movement numbered 525*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold beetle and poker hands, aperture for moon-phases with female reset square, aperture to left for months including auxiliary aperture for February with leap year indication, aperture to right for days of the week, outer silver date ring with indicator above 12 o'clock
• **Case:** *later* plain silver case
diameter 50 mm

PROVENANCE

David Landes, Boston

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 219, pl. 129
David Landes, *Revolution in Time,* Viking, 2000, p. 474
George Daniels, *Thomas Mudge, The Complete Horologist*, Antiquarian Horology Vol. 13, No. 2, December 1981, p. 160 & p. 164, pl, 8A & 8B
R. Good, *Watch by Thomas Mudge, London, No. 574 with perpetual calendar mechanism*, Antiquarian Horology Vol. 13, No. 2, December 1981, p. 181
Charles Allix, *Mudge Milestones*, *Watch Dates,* Antiquarian Horology Vol.12, No. 6, June 1981, p. 629

£ 50,000-60,000
€ 63,500-76,500 US$ 72,500-87,000



"It is for the invention of the lever escapement...combined with his love of the horological arts that produced so many original and beautiful clocks and watches containing great diversity of interest, that my choice for the Freeman who added most to the prestige of British Horology is Thomas Mudge...for he led the way"

DR. GEORGE DANIELS

Antiquarian Horology, Vol. 13, No. 2, December 1981, p. 173.



This important watch is highly significant in the development of horology, as possibly the earliest watch with perpetual calendar. Though the perpetual calendar mechanism had been employed in clock work as early as c.1695 by both Tompion and his successor Graham, Thomas Mudge is often credited as the first person to adapt it for a watch. Only two perpetual calendar watches by Mudge are currently known, the present watch (no. 525) and number 574, which is now in the British Museum and has its original gold case hallmarked for 1764. In 1981, Dr. George Daniels wrote an article on Thomas Mudge for Antiquarian Horology and dated the present watch's movement (no.525) to 1762. Interestingly, the British Museum also houses a perpetual calendar clock by Thomas Mudge which is dated to 1765, only three years later than the present watch. Despite early examples of the application of the perpetual calendar in clocks, no complete perpetual calendar watch is known with certainty before the dating of the present lot. For many years it had been assumed that Abraham Louis Breguet had been the first to incorporate a perpetual calendar, as Breguet began to construct his famous "Marie Antoinette" watch which included a perpetual calendar in 1783.

Both Mudge perpetual calendar watches, nos. 525 & 574 are mechanically and visually similar. Cleary much consideration was given to the design of the dial in order to ensure that it was practical and easy to read. The date is indicated by a gold marker above the 12 o'clock position which reads against a rotating date disc – this ring is geared to to take into account the correct number of days in the month. There is a large moon-phase aperture and two larger sector apertures to the left and right. The left aperture displays months of the year, each with the number of days engraved beneath. February has its own auxiliary dial indicating the month's length and leap year. The right hand aperture shows the days of the week. A detailed description of the perpetual calendar mechanism of no. 574 can be found in R. Good's article, *Watch by Thomas Mudge, London, No. 574 with perpetual calendar mechanism*, Antiquarian Horology, December 1981, pp. 181-182. It is also notable that both Mudges, nos. 525 & 574 have a ruby cylinder, as he was one of the first watchmakers to incorporate this important feature.

Thomas Mudge (1715-1794) was born in Exeter and was later sent to London where, on 4th May, 1730, he was apprenticed to George Graham. Mudge was Free of the Clockmakers' Company from 1738, following which he set up his own business close to Graham on Fleet Street. In 1750, William Dutton who had also been apprenticed to Graham and was Freed in 1746, joined Mudge's business. Initially their clocks continued to be signed as 'Thomas Mudge,' but by the 1760s this was changed to Mudge & Dutton. Thomas Mudge's 1757 invention of the lever escapement has solidified his reputation as one of England's most important makers. More than 250 years later, the application of the lever escapement still dominates the production of mechanical watches around the world. In addition to his innovations in precision time keeping, Mudge also made what may be the first watch with equation of time, the first with perpetual calendar and the first with remontoir in the gear train. (See: Landes, *Revolution in Time*, p.234). In 1771, Mudge moved to Plymouth where he continued to work on perfecting his marine chronometers.

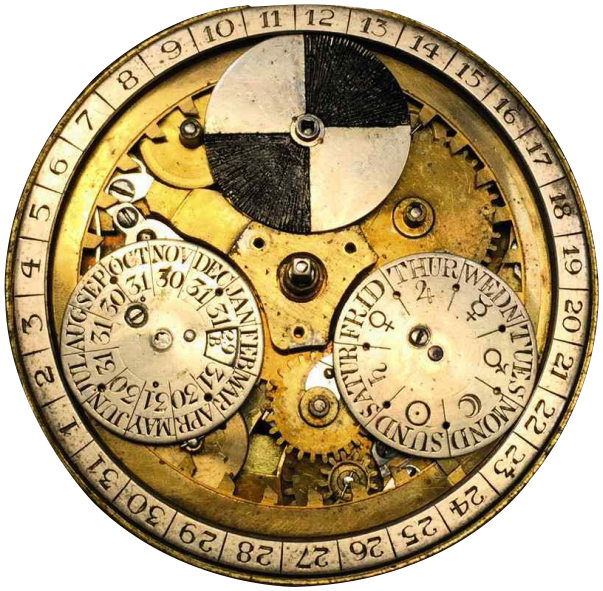


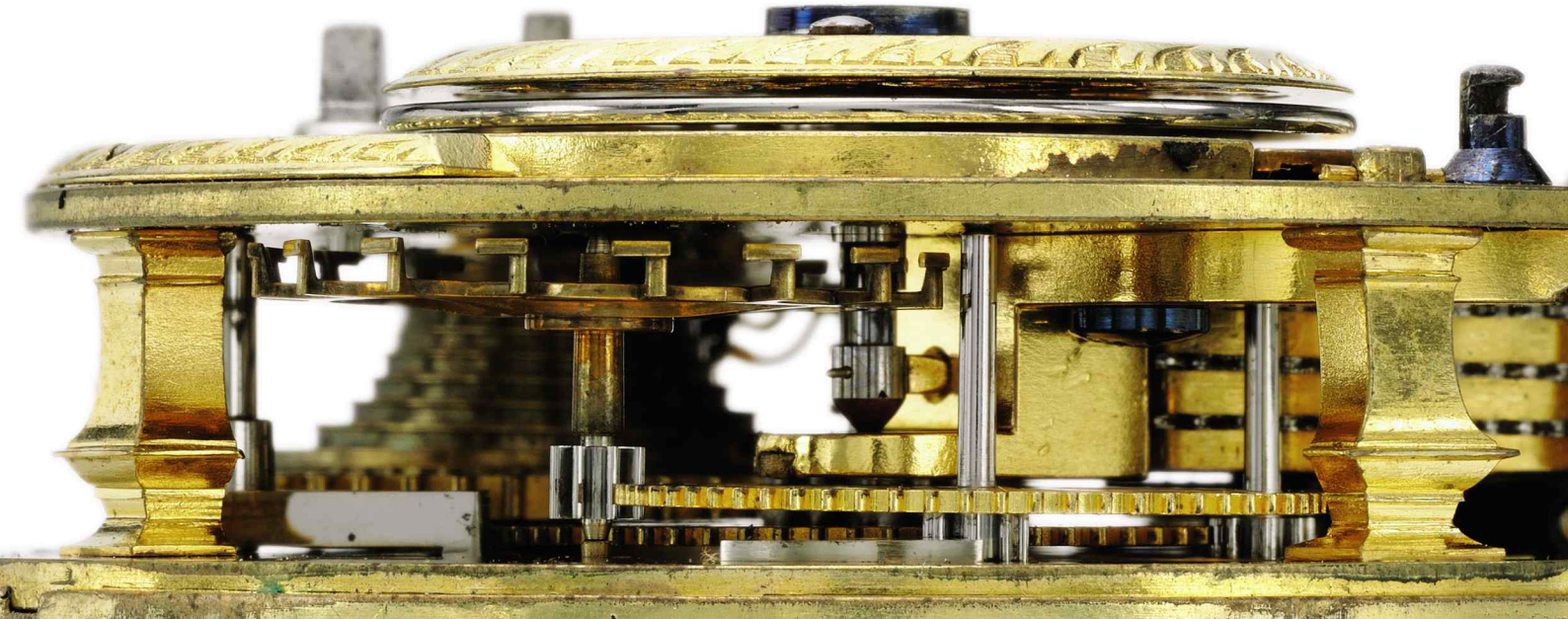
Mudge No. 574, courtesy of the British Museum



28


Tho. Mudge
London
525


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29

LP

THOMAS MUDGE, LONDON

AN IMPORTANT GOLD AND GILT METAL MINUTE REPEATING PAIR CASED CYLINDER WATCH
CIRCA 1766, NO. 681

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and foliate engraved balance bridge, diamond endstone, fusee and chain, turned pillars, repeating on a bell to the inside case back • *dust cap signed Thos. Mudge & Wm Dutton, movement signed T. Mudge, London 681*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, decoratively pierced hands
• **Cases:** gold inner case, decoratively pierced and engraved with scroll work, a mask to the base and rosette in the centre of the back with winding aperture above, *case maker's mark P.M incuse (probably Peter Mounier)* • gilt metal outer protective case with leather covering decorated with gold piqué work monogram and coronet of Graf von Schulenberg, bezels further decorated with gold pin work
diameter 52 mm

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, pp. 226-227, pl. 137

£ 55,000-85,000
€ 70,000-108,000 US$ 79,500-123,000

The history of the minute repeating watch has been the subject of much debate over the years and no firm date can be placed on its introduction. For some years Thomas Mudge was credited with its introduction and Mudge no. 318, belonging to the Duke of Wellington, which is hallmarked 1756 (10 years before the present watch), is believed to be the earliest signed and dated minute repeating watch. However, it seems certain that minute repeating watches were made in Bavaria (see: S. Whitestone *Antiquarian Horology*, December 2010), and probably Switzerland earlier in the 18th century. Nevertheless, Mudge does appear to have been the first to have made a minute repeating watch which can be considered thoroughly English.

The present lot is one of four known surviving minute repeating watches signed by Mudge. Sequentially the earliest is Mudge no. 317, which closely resembles no. 318 mentioned above but survives as a movement only and so cannot be dated from the case. A third minute repeating watch signed by Mudge, no. 407, was sold at Sotheby's London, 16th October 1961, lot 47. The present watch, no. 681, is the fourth minute repeating watch known signed by Thomas Mudge and unlike the previous three which strike the hours, quarters and minutes in the conventional manner, this watch strikes after the hours, a double blow to the nearest ten minutes, followed by the minutes themselves. It is believed that a watch signed by Ellicott (no.2844), which repeats in the same manner as the present watch, may in fact also be by Mudge, for a description of that watch, see: Arndt Simon, *Antiquarian Horology*, Autumn 1991.

The back of the outer case of the present watch has the monogram and coronet of Graf von Schulenberg and it is possible that Schulenberg was introduced to Mudge by his important patron, Count von Bruhl. The movement is signed "*Thos. Mudge Willm. Dutton*" which reflects the fact that William Dutton became a liveryman of the Clockmakers' Company in 1766 and from this date was beginning to sign work jointly with his partner. Interestingly the movement has a bridge cock, a feature seldom seen in English watches and one very rarely used by Mudge.

For a note on Thomas Mudge, see lot 28.





underdial


60
5
10
15
20
25
30
35
40
45
50
55

30

THOMAS GRIGNION, LONDON

A VERY FINE GOLD AND ENAMEL PAIR CASED QUARTER REPEATING VERGE WATCH AND CHATELAINE
CIRCA 1770, NO. 1686

• **Movement:** full plate gilded, cylinder escapement, steel escape wheel, decoratively pierced and engraved masked balance cock, diamond endstone, fusee and chain, cylindrical pillars, repeating on a bell to the inside case back • silver dust cap • *dust cap signed Thos. Grignion, Covent Garden, London 1686* • *movement signed Thos. Grignion, London 1686*
• **Dial:** white enamel, Roman numerals, Arabic outer minute ring, blued steel beetle and poker hands, *dial signed Grignion, London*
• **Case:** gold inner case, with pierced and engraved band of scrolling foliage inhabited by dolphin heads, a grotesque mask at the base, a bird and foliage engraved to the centre of the back with winding aperture above • gold outer case, the back decorated with amphora, palm fronds, flowers and tied ribbons in imperial blue and white *basse-taille* and champlevé enamel, *case maker's mark HT incuse probably Henry Cleaver Taylor or Henry Teague* • matching gold mounted chatelaine decorated *en-suite*, the pendant chains terminating in snuff bottle, vinaigrette, scent flask and the original crank key
diameter 47 mm, chatelain length 115 mm including clip



Thomas Grignion (1713-1784) was the son of Daniel Grignion (c.1684-1763), who arrived in England from France around 1688. In his book, *The Early Clockmakers of Great Britain*, Brian Loomes notes that the Grignions were recorded as "*finishers to the late Mr Daniel Quare* at the Kings Arms and Dial in Russel Street, Covent Garden" (see op. cit. p.267). A watch by Thomas Grignion is in the collection of the Victoria and Albert Museum.



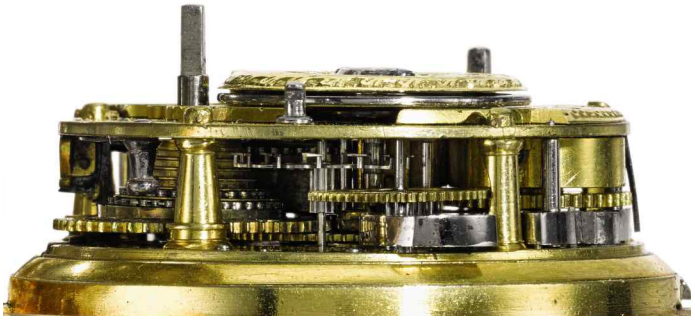
PROVENANCE

Antiquorum, *The Art of British Horology*, 21st October 1995, lot 56

LITERATURE

Terrence Camerer Cuss, The English Watch, 1585-1970, 2009, p. 245, pl. 151

£ 15,000-25,000
€ 19,100-31,700 US$ 21,700-36,100





31

JAMES COX, LONDON

AN IMPRESSIVE MATCHED PAIR OF GOLD, ENAMEL AND RUBY-SET PAIR CASED QUARTER REPEATING VERGE WATCHES MADE FOR THE CHINESE MARKET
CIRCA 1770, NOS. 621 & 628

• **Movements:** each gilded full plate, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, cylindrical pillars, repeating on a bell to the inside case back • *movements signed Jas Cox, London and numbered respectively 621 and 628*
• **Dials:** each with polychrome painted enamel dial, the outer edge with continuous pastoral scene, the centre with white enamel dial and black Roman numerals, outer minute ring, blued steel hands
• **Cases:** the inner cases each with pierced and engraved band, engraved scene of a town by a lake below the pendant and grotesque mask to the base, ruby-set pendant, bow and pusher, the centre of the backs each with engraved floral spray, each outer case centered with an Asiatic war Elephant bearing a castellated howdah in blue *basse-taille* enamel over a chased and engraved background, each with a decorative gilt crank key, case with *maker's mark PM incuse for Peter Mounier*

With a modern custom made fitted presentation box.
No. 621 diameter 35.5 mm; No. 628 diameter 34.5 mm

PROVENANCE

David Schwartz Collection, Beverly Hills, USA
Antiquorum Geneva, *The Sandberg Watch Collection*, 31st March-1st April, 2001, lot 200

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, pp. 242-243, pl. 149

£ 80,000-120,000
€ 102,000-153,000 US$ 116,000-174,000

Matched pairs of watches were greatly in demand in the Chinese market towards the end of the 18th century. These two watches are just 7 numbers apart and are all but identical, yet no. 628 is in fact a subtle miniaturisation of no. 621 with 1 mm difference in their diameters. There are a number of reasons as to why the watches may have been paired in this way. One such theory is said to be an acknowledgment of the belief that for Man to be in harmony with Nature he should, like her, never make any two things precisely the same.

James Cox (b. circa 1723) was one of the most gifted inventors and entrepreneurs of his time. Although described as a goldsmith when he became free of the London Goldsmiths' Company in 1745 and years later registered a mark as such, any skills as a craftsman were always secondary to his inventiveness and marketing abilities. Cox specialized in the production of complicated musical and automaton clocks and watches that were elaborately studded with precious and semi-precious stones. He employed the best clockmakers and artists to bring life to his carefully designed and ingenious mechanisms and, for a time, developed a successful export market to China. In February 1772, as a result of trading difficulties with the Orient, he set up an exhibition of his clocks at Spring Gardens, Charing Cross, London and charged an entrance fee of half a guinea. The exhibition appears to have been a moderate success, but in 1775 he was obliged to dispose of the contents of the exhibition by public lottery. Cox's fortunes appear to have continued to decline and he was declared bankrupt in 1779. In 1783, he re-established his business, and with the help of his son John Henry Cox, set up premises in Canton, which flourished for a number of years. James Cox retired to Watford in 1795.





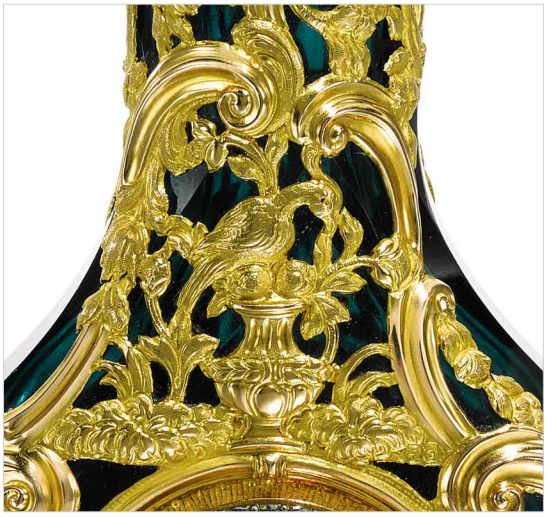




32

WILLIAM GARRETT, LONDON

A SPLENDID GREEN GLASS AND GOLD MOUNTED SCENT BOTTLE WITH WATCH AND COMPASS FOR THE CHINESE MARKET
CIRCA 1765, NO. 219





• **Movement:** gilded full plate, verge escapement, decoratively pierced balanced cock engraved with a bird in flight and floral scrolls, fusee and chain, turned pillars
• **Dial:** white enamel time dial, Roman numerals, blued steel beetle and poker hands, winding aperture between 6 and 7 o'clock, the reverse with white enamel compass dial, both dials with garnet-set bezels
• **Case:** emerald green faceted glass overlaid with embossed rococo gold cage-work of scrolls, floral swags, foliage, a bird resting on a vase of fruit above the time dial, an offering in front of a classical pillar above the compass, the bottle's top with a row of diamonds below a garnet-set stopper surmounted by a watch key, base of the bottle set with diamonds, opening to form a patch box and mirror • *movement signed Wm Garrett, London 219*
height 132 mm, width 53 mm

This sumptuous gold and green glass scent bottle is similar to an example by James Cox which is shown in Edmund Launert's book, *Scent & Scent bottles,* pp. 78-79, fig. 79, 1974. The Cox bottle illustrated by Launert is decorated with similar gold cage work to the present example but over blue rather than green glass.

Scent bottles set with both a watch and compass are particularly rare. It is likely that the current bottle was one of a pair made for the Chinese market. Such exotic objects were made to satisfy the increasing demand from China for such fashionable and exotic timepieces. Only two complete pairs of similar scent bottles are known today, one in the Imperial Palace Museum in Beijing, see *Timepieces in the Imperial Palace*, fig. 142. The second pair by James Cox was sold at Christies Hong Kong, 30 May, 2011, lot 2164.

William Garrett is listed in Baillie as working before 1770 and until 1815.

PROVENANCE

Antiquorum Geneva, *The Sandberg Watch Collection*, 31st March-1st April 2001, lot 22

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 223, pl. 133

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300



key stopper

33 - NO LOT



back



front

34

JAMES COX LONDON

A LARGE GILT-METAL PASTE-SET AND STONE NECESSAIRE WITH A WATCH MADE FOR THE CHINESE MARKET NO.1359, CIRCA 1770

• **Movement:** gilt verge movement, balance cock pierced and engraved with foliate scrolls, baluster pillars, *signed James Cox, London no. 1359*
• **Dial:** white enamel dial, Roman numerals, blued steel beetle and poker hands, red paste-set bezel
• **Case:** the casket form case set with earth-tone agate panels, overlaid with chased gold foliate strap work, moulding set with vari-color pastes, the top inset with a watch and hinged opening revealing an elaborate set of implements, mounted on four charming cast sheep supports
• **Necessaire:** complete with original and later gilt metal implements including a spyglass, ivory aide memoire, a rouge box, a corkscrew, bodkin and needle and a variety of other implements
height 160 mm

£ 50,000-60,000
€ 63,500-76,500 US$ 72,500-87,000

The necessaire with timepiece is a good example of objects exported to the Far East from England during the second half of the 18th century. The difficulty of finding acceptable goods with which to trade with China, and the Chinese Imperial fascination with complicated automaton clocks, stimulated English watch and clockmakers to produce many imaginative creations. For other examples of Cox's pieces, see Sotheby's London, October 8, 1993, lot 203.

A similar piece was sold at Sotheby's May 2011, lot 113 by James Ransom, London.

For an extensive account of James Cox's life and work, see Ian White, *English Clocks for the Eastern Markets,* Great Britain, 2012 Chapters 5-7, pp.94-207 with illustrations throughout, also see Alfred Chapuis & Edouard Gélis, *Le Monde des Automates,* Paris, 1928, vol. I, Ch. 8, pp. 223-273 & 250-259, Alfred Chapuis & Edmond Droz, *Les Automates,* Neuchatel, 1958, Ch. 5, pp. 99-123, Clare Le Corbeiller, "James Cox: A Biographical Review", The Burlington Magazine, cxii, 1970, pp. 351-358.







35

GEORGE GOODMAN, LONDON

A GOLD CONSULAR CASED VERGE WATCH WITH ENAMEL PORTRAIT OF ALEXANDER POPE
1779, NO. 21619

• **Movement:** full plate gilded, verge escapement, decoratively pierced and floral engraved balance cock, plain flat balance, fusee and chain, baluster pillars • *movement signed Geo. Goodman, London 21619*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, filigree hands, winding aperture between 3 and 4 o'clock
• **Case:** gold, the back centred with a portrait of Alexander Pope *en grisaille* against a blue ground in imitation of a cameo, surrounded by pastes, the bezels decoratively engraved with leaf-forms and geometric motifs, *London hallmarks for 1779, case maker's mark RP incuse for Richard Palmer*
diameter 44 mm

PROVENANCE

The Belin Collection, Sotheby's London, 29th November 1979, lot 91

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 269, pl. 163
P.W. Cumhaill, *Investing in Clocks and Watches,* 1971, p. 93

£ 12,000-18,000
€ 15,300-22,900 US$ 17,400-26,000



Britten notes that another watch by George Goodman in a red agate case that was in the Pierpont Morgan collection now resides in the Metropolitan Museum of Art in New York.

The portrait to the case back depicts Alexander Pope (1688 -1744), who made a name for himself for his satirical poetry and his translations of *The Iliad and The Odyssey*. Pope wrote satire to comment on social and political issues contemporary to his time, with subjects ranging from religion, criticism of political parties, to criticism of other literary critics.

Pope was a central member of The Scriberlus Club, (1714-1745) a group of 18th century authors whose speciality was satire. The group often published works satirizing abuses of scholarship and learning. Pope, along with another famous fellow Scribellus writer, Jonathan Swift were suspected of writing the verse called, Ode, for Musick. On the Longitude in 1727. The verse parodied the unusual and bizarre ideas proposed by William Whiston (1667-1752) and Humphrey Ditton (1675-1715) of solving the Longitude problem in the early 18th century. The two published their ideas in a book entitled, *A New Method for Discovering the Longitude, both at Sea and Land*, which was heavily criticized by contemporary scholars. *Ode, for Musick. On the Longitude* lambasted Whiston and Ditton for their efforts, containing lines such as,

"The longitude miss'd on
By wicked Will Whiston
and not better hit on
By good Master Ditton."

Though Whiston and Ditton did not solve the Longitude problem, their efforts were instrumental in passing the Longitude Act in 1714 , see Derek Howse, *Greenwich time and the discovery of the longitude*, 1980, pp. 45- 51.

"tis with our judgements as our watches, none/Go just alike, yet each believes his own."

ALEXANDER POPE, 1711



Godfrey Kneller, Portrait of Alexander Pope

36

RECORDON SPENCER AND PERKINS, LONDON

A SIGNIFICANT AND EARLY PEDOMETER WOUND WATCH ACCORDING TO PATENT 1249, IN LATER SILVER-GILT CASE

MOVEMENT CIRCA 1780, NO. 145

• **Movement:** gilded full plate movement, cylinder escapement, silver oscillating weight mounted to the backplate, balance mounted beneath the dial plate, regulator to backplate, turned pillars • *movement signed* to the oscillating weight *Recordon Spencer & Perkins, No. 145*
• **Dial:** *later* white enamel being in period with the *later* case, Roman numerals, gold heart-shaped hands
•**Case:** *later* plain silver-gilt case *hallmarked 1807*, Regency pendant, *case maker's mark WL incuse (probably William Lewis or William Laithwait)*
diameter 52 mm

LITERATURE

Terrence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 272, pl. 166
Jean-Claude Sabrier, *The Self-Winding Watch*, 2011, p. 58, fig. 36

£ 10,000-15,000
€ 12,700-19,100 US$ 14,500-21,700



This is almost certainly the earliest surviving pedometer wound watch movement made according to patent number 1249, applied for by Louis Recordon on 18th March and enrolled on 17th July, 1780. Although the case is later, evidence for dating the watch is provided by the mainspring which appears to be original and is signed and dated 27th May 1780 – engraving springs with the date of fitting was common practice in English watches. Two pedometer wound watches numbers 157 and 180 were in the Hornby collection (Sotheby's 1 December 1978 lots 65 &66). The case of 157 is undated but 180 is hallmarked for 1794.

Alfred Chapuis and Eugène Jaquet in their book, *The History of the Self-Winding Watch* (1956), devote a chapter to Recordon and provide a detailed and illustrated examination of patent no. 1249 (see op. cit. pp. 131-153).

There has been much debate over the origins of the self-winding watch. The continental makers A-L. Perrelet and Hubert Sarton developed a somewhat different system from Recordon in the 1770s (see: Joseph Flores, *Antiquarian Horology,* Autumn 1995). Breguet developed his self-winding system in about 1780, around the same time as, but not before, Recordon and his patent. Indeed, the earliest known self-winding watch signed by Breguet is numbered 1 and is dated AD 1781.

Louis Recordon (active 1778-1824) worked initially in Greek Street, Soho and later in 1797 he succeeded to Josiah Emery's business at 33 Cockspur Street, Charing Cross. Recordon was also Breguet's agent in London.





SPANNING LONGITUDE

OWEN GINGERICH

If eighteenth-century England had had supermarket tabloids, the headlines in October of 1707 would have screamed that Admiral Sir Cloudesley Shovel, along with two thousand seamen and four ships of the British armada had been lost on the rocks of the Scilly Islands off the westernmost tip of Cornwall, and this was for the want of knowing their longitude. Never mind that it had been overcast for nearly two weeks, so they had no way to determine their latitude, much less their longitude, and that the error was largely one of latitude. The consequence of this tragic accident was that Parliament offered a prize of £20,000—equivalent to about $2,000,000 today—for a method to determine longitude at sea to within 1º. And the effect of this munificent offer was to revolutionize the art of timekeeping.

Put simply, a ship at sea would know its east-west distance from a fixed point (for example, Greenwich) if the navigator knew the position of a star directly overhead of his ship and he also knew at the same time the position of a star directly overhead at Greenwich. The angular east-west distance between the stars would then match the east-west longitude difference between the ship and Greenwich. The trick, of course, was to know the time at Greenwich in order to know which star was overhead there. Astronomers assumed the solution would be an astronomical one, and coveted the prize. A multitude of cranks that scarcely caught on what the problem was all about vied for the money and produced some deliciously nutty proposals. But it was inventive clockmakers who solved the problem of carrying Greenwich Time aboard rolling ships and who cached the cash.

When John Harrison (see lot 37, the John Harrison Portrait Watch) was struggling for recognition of his pioneering ideas, he received the backing of London's most celebrated clockmaker, George Graham (see lot 19). Working with Graham as a young apprentice was a craftsman named Thomas Mudge, who saw Harrison at work and who was also to play a part in developing compact timepieces that could maintain their long-term accuracy under seagoing conditions (see three lots in this sale by Thomas Mudge, lots 24, 28 and 29). Eventually, after Harrison had won a substantial part of the prize, Mudge decided to try his own hand at the problem since a prize offer still stood. In 1774 Mudge built his marine chronometer, known as Mudge's First Timekeeper, now in the British Museum. But that same year the Board of Longitude amended the Longitude Act, requiring that two chronometers were to be submitted for the prize. Subsequently Mudge made two more, somewhat modified chronometers, which won a £3000 prize. These were designated Mudge "Blue" and Mudge "Green" after the colors of their protective covers. Mudge "Blue" found its way to the Mathematisch-Physikalischer Salon in Dresden. The Mudge "Green" was in Seth Atwood's Time Museum now in a private collection.

Neither Harrison nor Mudge solved the problem of mass-producing accurate chronometers. This fell to their successors, where the names of John Arnold (lots 42, 45, 38, 56, 57) and Thomas Earnshaw (lot 39 and 48) particularly come to mind. Each of them won further prizes from the Board of Longitude, and no comprehensive collection of the history of timekeeping would be complete without them. This collection includes examples from each of them, as well as from a host of their successors who continued to improve the design of marine chronometers. As lever watches eventually gained popularity, makers such as Josiah Emery (lot 41) and John Grant (lots 43 and 53) made important contributions to the field of horology, and both makers are represented in this collection.

Owen Gingerich, Harvard-Smithsonian Center for Astrophysics Cambridge, Massachusetts

JOHN BARTON.
THE MAN BEHIND THE WATCH

ANDREW KING

Watches made by John Barton are rare, but those known to exist are not only of fine quality, but may have unusual features and even the fascination of intrigue.

Despite his obvious and innovative talents, perhaps Barton would not have been of such interest if he had not met Elizabeth Harrison in the 1760s. By this time Elizabeth was not a young woman. She had been brought to London around 1736 at the age of four with her brother William, who was then ten. They had left behind their eldest brother, John, who died only two years later at the early age of eighteen.

Elizabeth's father, John Harrison (1693-1776) remains today the most important of all British clock and watch makers. He was the foremost pioneer of precision timekeeping with the unique distinction of this achievement with both clocks and watches. Unfortunately, his radical evolution with pendulum clocks died with him. The world could have had a standard of timekeeping in the late 18th century not achieved until the early years of the 20th century. His equally astounding design of the precision watch led to the foundation of not only the high grade watches with us today, but also led to the thinking behind all precision timekeeping systems.

John Harrison was the ultimate leader of technology, and his work ethic was phenomenal, as he worked to the very highest standards asked of him. He could be as ruthless with himself as he could be with others. Harrison would not hesitate to abandon weeks, months or years of work if he realized that he was wrong or if he could see a clearer path. This hugely demanding man quite evidently liked and approved of John Barton when Barton married his daughter, Elizabeth. Both William and his father must have been pleased when, at the age of thirty eight, Elizabeth was to marry the obviously talented watch maker, John Barton, who himself, at 37, could be considered to be approaching middle age. The wedding in February 1771 seems to have been much approved by the Harrison family, because John Harrison's sister, now Mary Jackson, attended the wedding, travelling down to Lincolnshire for the occasion. Indeed, Mary, and her nephew William Harrison, were the couples' two witnesses. Remarkably they had a son, another John, sixteen months later in June 1772 when Elizabeth was approaching forty years of age.

John Harrison was nearly seventy eight when he embraced John Barton into the family. Harrison wrote his will in January 1774, two years before his death. From all the money he had received in support of his development of marine timekeepers over a period thirty six years, only £6,500 was left from the final payment of £8,750 in early July 1773. In



Paste medallion depicting John Harrison, By James Tassie, courtesy of Bridgeman Images



John Harrison portrait watch, lot 37



European Magazine, Illustration of John Harrison, courtesy of Topfoto

the following six months, Harrison had had to pay out £2,250, no doubt principally to settle the expenses he had incurred, always maintaining that all the funds he received never covered all his costs. The will is of further interest because Harrison's bequest of £3,500 in trust to his wife was to pass to Elizabeth Barton on his wife's death and, in the event of Elizabeth's death, the trust was to pass to John Barton. Harrison also left £100 to his grandson, John Barton, who was only three years old. All this indicates the acceptance and confidence in his daughter's choice of husband.

This respect of the great man is reciprocated in the iconography of the watch No. 1420. The inner case, the box, has a hallmark, suggesting a date as late as May 1772, the month of the assaying year. The watch was surely made in celebration of Harrison's remarkable life. On the lower edge of the bezel are crossed trumpets, clearly a commemorative device. The reverse of the case with the remarkable portrait reputed to be by Michael Moser and certainly after James Tassie, is surrounded by symbols in repoussé, the biography of Harrison's life. The carpenter's folding rule, tri square and dividers represent the trade of generations of the Harrison family overlaid with a Grid-Iron pendulum, one of Harrison's defining inventions laying the foundation of his future life's work. The globes on either side of the portrait, one terrestrial, one celestial, together with a sextant and protractor, concisely portray the demands of world wide navigation, the problem that defied mankind for centuries, culminating passing of the Longitude Act in 1714. A scroll of drawing paper represents the design of the famous watch, H4, beside a book of learning. Finally the triumph itself, Moser's astounding portrait of Harrison, crowning his life story and completing the design of this remarkable watch.

John Barton's watch, No. 1420, is a statement in recognition and celebration of a great scientific achievement. It is also a watch made within the compass of the Harrison family, John Barton was clearly embraced and inspired by the greatest of watch making task masters - John Harrison.

Andrew King is a professional horologist with a long time interest in the life and work of John Harrison. He specialises in the conservation and reconstruction of Harrison's early wooden clocks.

THE JOHN HARRISON PORTRAIT WATCH

37

JOHN BARTON, LONDON

A HISTORICALLY IMPORTANT YELLOW GOLD PAIR CASED VERGE WATCH WITH PORTRAIT OF JOHN HARRISON ATTRIBUTED TO GEORGE MICHAEL MOSER, THE WATCH BY JOHN HARRISON'S SON-IN-LAW JOHN BARTON 1771-1772 NO. 1420

• **Movement:** gilded full plate, verge escapement, pierced and engraved balance cock, diamond endstone, fusee and chain, turned cylindrical pillars • *signed and numbered dust cap* • *movement and dust cap signed Jno. Barton, London No. 1420*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Case:** plain gold inner case, winding aperture to back, hallmarked 1771-1772, case maker's mark TL star above incuse for Thomas Layton • chased and engraved outer case with central portrait plaque painted en grisaille on a chocolate ground and depicting a profile bust of John Harrison attributed to George Michael Moser (after James Tassie), engraved decoration around the case depicting globes and other navigational instruments, a gridiron pendulum, Phoebus (Radiant) Apollo at the pendant, with a fish-skin covered outer protective case.
diameter 53 mm, diameter including fish-skin outer case 60 mm

PROVENANCE

Percy Webster Collection – Sotheby & Co. London, 27th May 1954, lot 64
Antiquorum The Art of British Horology, 21st October 1995, lot 69

EXHIBITED

Ships, Clocks & Stars: The Quest for longitude, National Maritime Museum, July 2014 - January 2015

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F.J. Britten, *Old Clocks and Watches, and their Makers*, Sixth Edition, 1932, pp. 377-378
G.H. Baillie, *Watchmakers & Clockmakers of the World*, 1947, p. 144
G.H. Baillie, *Watches, Their History, Decoration and Mechanism*, 1929, p. 219 & fig. XXXIX, 1
Humphrey Quill, *John Harrison, the Man who found Longitude*, 1966, p. 232 & fig. 33
Andrew King, *The Images of John Harrison*, Antiquarian Horology, June 2006, Vol. 29, No. 4, pp. 538-543
Terence Camerer Cuss, *The English Watch 1585-1970*, pp. 234-235, pl.142

£ 200,000-400,000
€ 254,000-510,000 US$ 289,000-580,000











"these people have been cruelly treated...And By God Harrison, I will see you righted!"

KING GEORGE III, 31ST JANUARY 1771



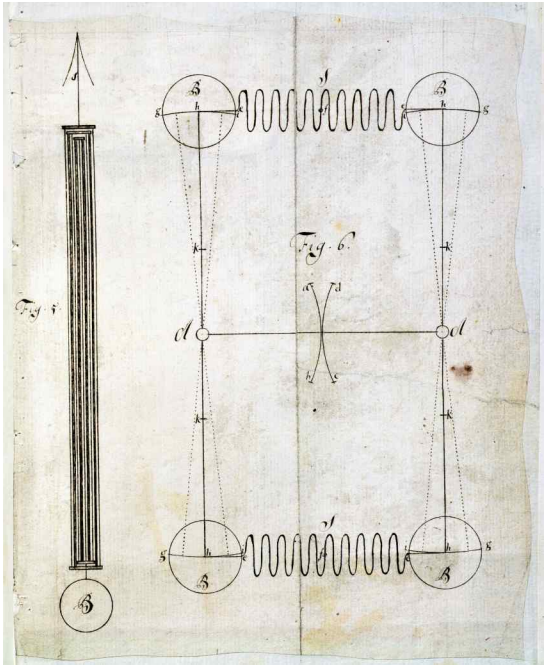
John Barton, the maker of the present lot, was John Harrison's son-in-law and was married to Harrison's daughter, Elizabeth. The case is hallmarked for 1771-1772, indicating that the watch may have been given as a gift to Harrison no earlier than 1772. The year 1772 was a pivotal one for John Harrison, who was then aged 79 and had spent nearly 40 years working to solve the Longitude problem. His battle to obtain full recognition from the Board of Longitude caused Harrison to seek the help of King George III. On 31st January 1771, Harrison's son William was received and interviewed by the King, who is recorded to have remarked: "these people have been cruelly treated...And By God Harrison, I will see you righted!"

King George III subsequently arranged an independent trial for H5, Harrison's last timekeeper. H5 was reported to have performed the trial superbly during 10 weeks of daily observation between May and July 1772. However, the board of Longitude refused to recognize the King's trial. Next the King helped the Harrisons appeal directly to the Prime Minister and to Parliament. Finally, on 21st June 1773, an Act of Parliament was accepted and recognized John Harrison as the man who solved the Longitude problem. It is perhaps no coincidence that construction of the present watch, and commissioning of its enamel portrait plaque, occurred at a time of rising confidence amongst the Harrison family. In 1772 it began to appear that, with the help of the King, John Harrison might finally gain the recognition that he had worked so hard to achieve. It is irresistible to speculate that, once completed, the watch may have been presented to a triumphant John Harrison in 1773, which interestingly was the year of his 80th birthday.

John Harrison (1693-1776) is remembered particularly for the wonderful sea clocks that he made to solve the problem of finding longitude at sea. His early clocks had movements that were made of wood and which incorporated a number of unique features which were later used in his sea clocks. His skill with wood was inherited from his father Henry Harrison (1665-1728) who was a joiner. The family moved to Barrow-upon-Humber, a remote village in North Lincolnshire in 1697 and John Harrison continued to live and work there until the age of 44. He must have had an early fascination with horology as he had completed his first clock by 1713 and no doubt had experimented with many test pieces before this. It was Harrison's H4, with high frequency balance, his maintaining power design and principle of the bi-metallic strip which was of fundamental influence to the subsequent development of the marine chronometer. H5, made when Harrison was in his 70s, is credited for finally gaining him the recognition as the man who found Longitude.

Two paste medallions by James Tassie that are all but identical to the depiction of Harrison on the present watch survive in the collections of the National Portrait Gallery in London and the Worshipful Company of Clockmakers. Research by Andrew King suggests that the profile portrait view of Harrison is most likely based on a wax model that Tassie is thought to have made in the 1760s. In an article for Antiquarian Horology, King illustrates, alongside the present watch, a bronze medal of near identical design to that shown on the present watch, which is by John Kirk after James Tassie. The aforementioned medal, which is in the collection of the British Museum, is contemporary to the watch and dated 1771 (see Andrew King, *The Images of John Harrison*, Antiquarian Horology, June 2006, Vol. 29, No. 4, fig. 5 pp. 540).

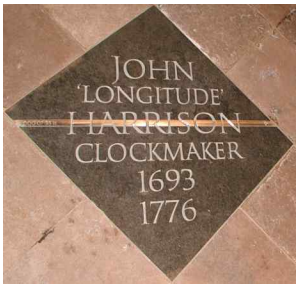
George Michael Moser was born in Schaffhausen, Switzerland. He moved to London during the 1720s and became a well known gold chaser, medallist and enameller. He executed a watch case for Queen Charlotte and was drawing master to George III. Moser was a director of the Incorporated Society of Artists which after the retirement of its directors in 1767, led to the establishment of the Royal Academy.



John Harrison's technical drawings of grid-iron pendulum, courtesy of Bridgeman Images



Marine timekeeper, H5, courtesy of Bridgeman Images



Harrison's memorial plaque in Westminster Abbey, close to the graves of Thomas Tompion and George Graham. The plaque features an inlaid brass and steel strip to the centre, representing one of Harrison's inventions, the bi-metallic strip and is calibrated for the Longitude of the stone at 000° 7' 35''W.











"In memory of MR. JOHN HARRISON,
late of Red Lion Square, London.
Inventor of the TIME-KEEPER for
ascertaining the LONGITUDE at Sea."

EXCERPT FROM JOHN HARRISON'S TOMB
AT ST. JOHN'S CHURCH HAMPSTEAD

The present watch was formerly in the collection of Percy Webster and sold in these rooms on 27th May, 1954. When Webster acquired the watch, it was accompanied by parchment deeds relating to the Harrison family and included a copy of John Harrison's will (see extract from F.J. Britten below). To the edge of the watch's case back, surrounding the enamel plaque, there are engraved navigational and other instruments associated with Harrison's achievements, including the grid-iron pendulum which he invented. A famous and well documented watch, it has been discussed and illustrated in several publications, including F.J. Britten's Old Clocks and Watches and Their Makers where it is mentioned thus:

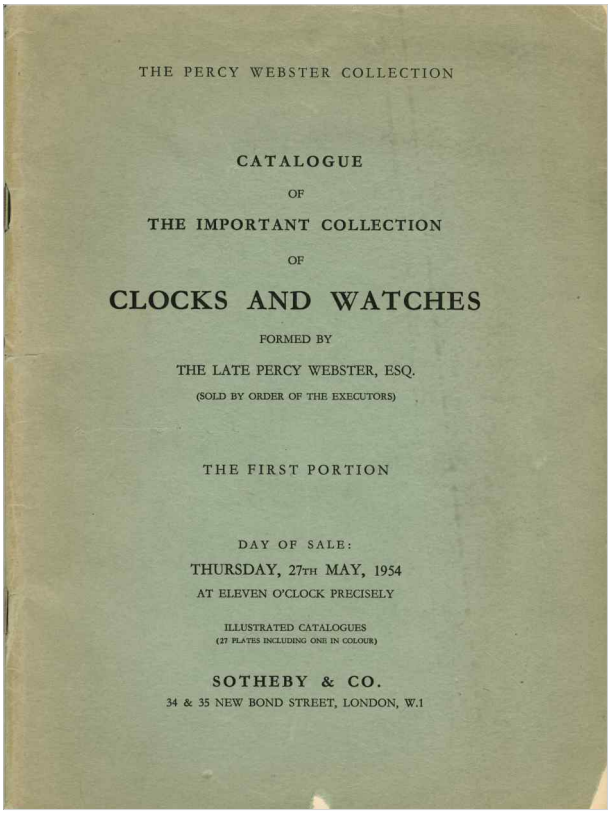
"The Horological Journal, gave the following: Fig.531 shows a watch by John Barton with enamel profile portrait of John Harrison celebrated for his inventions and also for gaining the Government reward of twenty thousand pounds for his timekeeper.

John Barton married Elizabeth, daughter of John Harrison, and made this watch, according to the hallmark, in the year 1771. It is of 22ct. gold finely chased round the enamel with astronomical instruments, including among other objects the gridiron pendulum invented by John Harrison.

The enamel portrait is probably the work of George Michael Moser...The movement is a verge, capped and jewelled...it has a high numbered train with beautifully light wheels with six slender "crossings." It is in a bright state, and goes well.

The watch is in the possession of Mr. Percy Webster, to whom we are indebted for the fine photograph illustrating it. With this watch Mr. Webster became possessed of several interesting old parchment deeds relating to the Harrison family, including a copy of Wm. Harrison's will."

(Britten, op. cit. Sixth Edition, 1932, pp.377-378).



THE PERCY WEBSTER COLLECTION

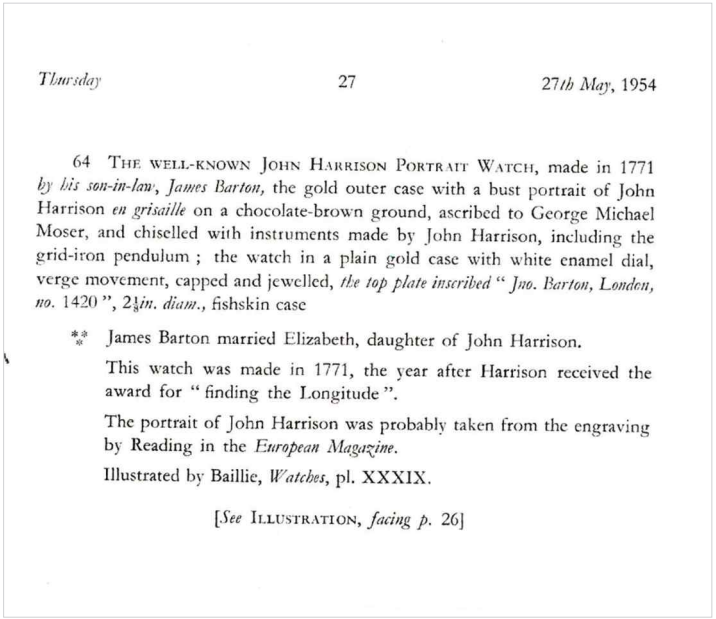
CATALOGUE
OF
THE IMPORTANT COLLECTION
OF
CLOCKS AND WATCHES
FORMED BY
THE LATE PERCY WEBSTER, ESQ.
(SOLD BY ORDER OF THE EXECUTORS)

THE FIRST PORTION

DAY OF SALE:
THURSDAY, 27TH MAY, 1954
AT ELEVEN O'CLOCK PRECISELY

ILLUSTRATED CATALOGUES
(27 PLATES INCLUDING ONE IN COLOUR)

SOTHEBY & CO.
34 & 35 NEW BOND STREET, LONDON, W.1



Thursday 27 *27th May*, 1954

64 THE WELL-KNOWN JOHN HARRISON PORTRAIT WATCH, made in 1771 *by his son-in-law, James Barton,* the gold outer case with a bust portrait of John Harrison *en grisaille* on a chocolate-brown ground, ascribed to George Michael Moser, and chiselled with instruments made by John Harrison, including the grid-iron pendulum ; the watch in a plain gold case with white enamel dial, verge movement, capped and jewelled, *the top plate inscribed* " *Jno. Barton, Londen, no.* 1420 ", 2⅛*in. diam.*, fishskin case

*** James Barton married Elizabeth, daughter of John Harrison.

This watch was made in 1771, the year after Harrison received the award for " finding the Longitude ".

The portrait of John Harrison was probably taken from the engraving by Reading in the *European Magazine*.

Illustrated by Baillie, *Watches*, pl. XXXIX.

[*See* ILLUSTRATION, *facing p.* 26]



38

LP

JOHN ARNOLD, LONDON

A HIGHLY IMPORTANT LARGE SILVER CONSULAR CASED PIVOTED DETENT POCKET CHRONOMETER OF "THE BEST KIND" AND THE ONLY KNOWN EXAMPLE TO SURVIVE IN ITS ORIGINAL STATE WITH DOUBLE 'S' BALANCE

• **Movement:** gilded full plate movement with Arnold pivoted detent escapement, free-sprung 'S' balance, blued steel helical spring, decoratively pierced and engraved balance cock, fusee and chain, turned pillars • *movement signed John Arnold, London, Inv. et Fecit London No.23 /78*
• **Dial:** white enamel dial, Roman numerals, outer minute ring, large subsidiary seconds, blued steel hands • *dial signed and numbered 78*
• **Case:** plain polished double bottomed silver case, the back opening to reveal fixed cuvette with winding aperture, *maker's mark ITP incuse for John Terrill Pain and hallmarked 1781*
diameter 73 mm

PROVENANCE

Joseph Bond - Bond had a servicing business in Boston, the watch appears in his records on 30th July 1834 (Bond Papers, M.M.G. Vol. 1, F. 26)
T.P. Camerer-Cuss purchased 1947 from a private collection

EXHIBITED

Science Museum, London, Antiquarian Horological Society Tenth Anniversary Exhibition, 1964

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, pp. 274-275, pl. 168
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763-1862,* 1997, pp. 67-68
Vaudrey Mercer, *John Arnold & Son,* 1972, pp. 48, 59, 210
T.P. Camerer Cuss, *The Country Life Books of Watches*, 1967, p. 69

£ 130,000-150,000
€ 165,000-191,000 US$ 188,000-217,000





actual size

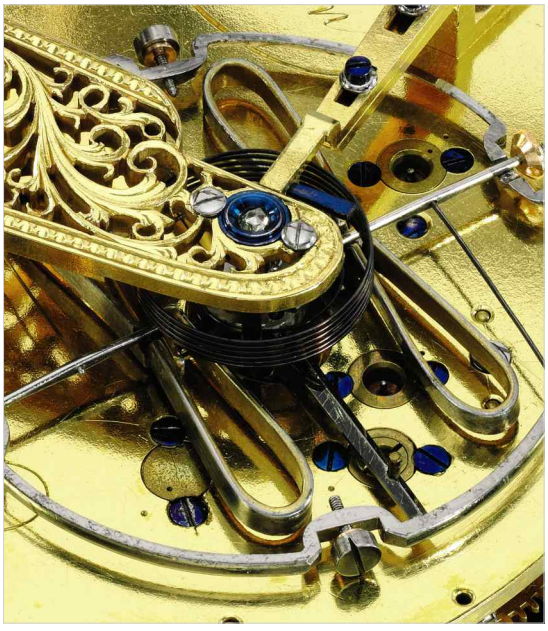


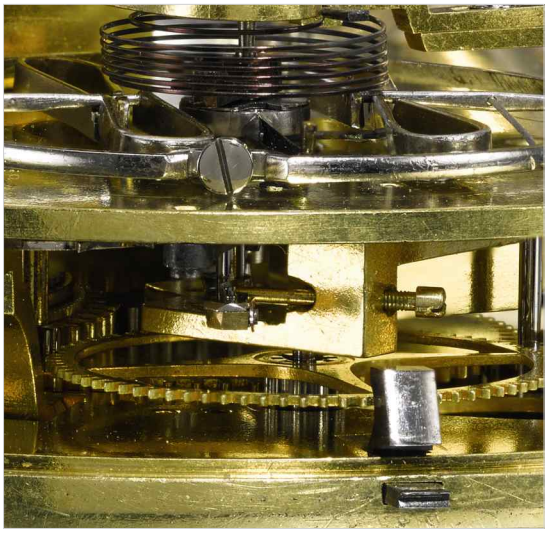
Portrait of John Arnold




John Arnold
London
JOHN ARNOLD
LONDON
No. 78

John Arnold used the pivoted detent escapement up to 1782 and the spring detent thereafter. Arnold introduced the 'double S' balance in 1780. The 'S' sections of the balance were shaped bi-metallic bars that were designed to overcome the changing elasticity of the balance spring and expansion of the balance's rim. Arguably amongst the most elegant compensated balances ever made, only around a dozen watches survive with the double 'S' or 'T' balances. Only two watches survive complete with their original cases, dials and pivoted detents, having a 'double T' balance (number 1/36 and 2/43 – although the balance of the latter has been restored). Only the present watch, number 23/78, survives without restoration and with its original case, dial, pivoted detent and 'double S' balance.





Born in Cornwall, John Arnold (1736-1799) is one of England's most famous and important watchmakers. Initially apprenticed to his father, a Clockmaker from Bodmin, John Arnold almost certainly worked for a time as a gunsmith with his Uncle, William (see Vaudrey Mercer, John Arnold & Son, p.4). In the mid 1750s, John Arnold travelled to Holland where he continued work as a watchmaker's assistant and it is here that he learnt German which doubtless proved a great asset in his later connections with King George III's court. In 1762 he moved to London and shortly thereafter presented a repeating watch mounted on a ring to King George III. The watch created a sensation and was widely reported upon with details included in the "Annual Register" for 1764 and the "Gentleman's Magazine" of the same year. It has been suggested by several researchers, including Cedric Jagger in his book *Royal Clocks*, that John Arnold was encouraged by King George III to "enter the 'longitude' arena" and make an accurate timekeeper for use at sea. Arnold's first attempt at a marine timepiece was completed in 1768 and presented before the Board of Longitude in 1770. Arnold realised that a detatched escapement would be highly desirable and this led him to invent his early detatched escapement in c.1770, followed by his spring detent (which bears his name) in c.1782. To overcome isochronal variation, Arnold took out a patent for a helical spring in December 1775 and used this with his 'double T' and 'double S' balances. Arnold realized that a detached escapement would be highly desirable and this led him to invent a detent escapement, circa 1781, which bears his name. In 1787 he took his son, John Roger Arnold, into partnership, changing the business name to "Arnold & Son", which was retained until his death. A detailed examination of the life and work of John Arnold is given in Vaudrey Mercer's definitive work on the maker entitled *John Arnold & Son,* published by the Antiquarian Horological Society in 1972.




John Arnold
London
Inv.t et Fecit
No 23
78

39

LP

THOMAS WRIGHT AND THOMAS EARNSHAW, LONDON

AN IMPORTANT GOLD PAIR CASED POCKET CHRONOMETER WITH EARNSHAW'S SPRING DETENT ESCAPEMENT ACCORDING TO WRIGHT'S PATENT
1784, NO. 2228

• **Movement:** gilt full plate movement, Earnshaw's spring detent escapement, decoratively pierced and engraved balance cock engraved *Wright Watch Maker to the King* and with Royal coronet to the neck, large diamond endstone, wheel train fully jewelled to and including fusee, balance with cut bi-metallic rims, each with semi-circular steel weights, small impulse roller • gilt-metal dust cap • *movement signed John Wright in the Poultry, movement numbered 2228*
• **Dial:** white enamel dial, Roman numerals, outer minute track, large subsidiary seconds, gold hands with diamond-shaped tips • *dial signed Thomas Wright in the Poultry*
• **Case:** plain gold cases with *London hallmarks for 1784* and with *maker's mark IW for John* Wright, stop/start lever beneath bezel between 3 and 4 o'clock to activate whip on the balance, outer case with concealed hinge and catch
diameter 63 mm

PROVENANCE

Bobinet Ltd., London
Asprey & Co., London
David Landes Collection, Boston

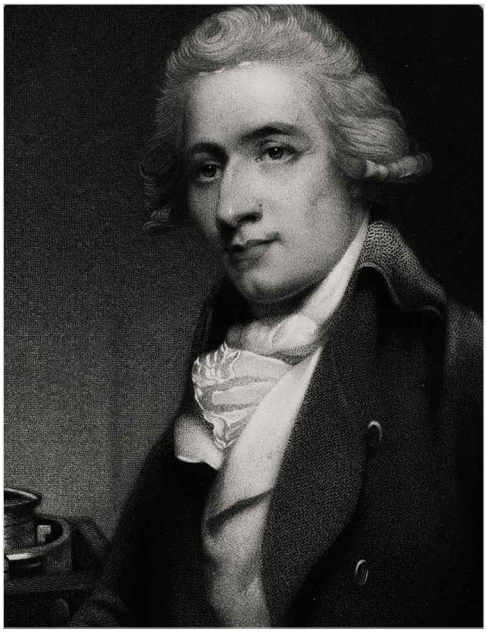
LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, pp. 284-285, pl. 174
Dava Sobel and William J.H. Andrewes, *The Illustrated Longitude*, 1995, p. 193
Anthony G. Randall, *The Time Museum Catalogue of Chronometers*, 1992, p. 144
Hans von Bertele, *Marine and Pocket Chronometers,* 1991, p. 125, pl. 96a & 96b
Andrew Crisford, "Thomas Wright in the Poultry, London no. 2228" *Antiquarian Horology, vol IX, issue 7*, 1976, pp. 785-788, figs. 3 & 5
Cecil Clutton and George Daniels, *Watches,* Second edition, 1972, pp. 51, 58 164a, b

£ 250,000-300,000
€ 317,000-381,000 US$ 361,000-433,000



actual size



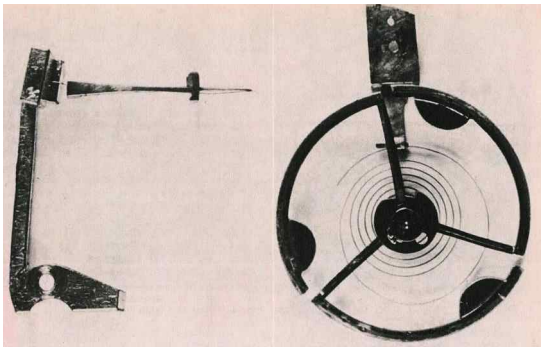
Portrait of Thomas Earnshaw

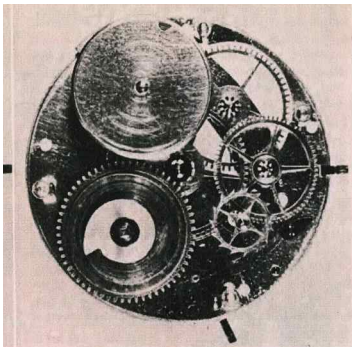

THOMAS WRIGHT
in the
POULTRY LONDON
WRIGHT Watchmaker
to the KING

Thomas Earnshaw claimed to have invented the spring detent escapement in 1781, after he discovered inherent issues with the oiled pivots of the pivoted detent escapement. Previously collaborating with Brockbanks in the construction of chronometers with the pivoted detent escapement, Earnshaw and Brockbanks had a disagreement and Earnshaw approached Thomas Wright with the designs of his new escapement. At the time, Thomas Wright was watchmaker to King George III, and as Earnshaw lacked funds to apply for the one hundred guinea patent for his invention. The pair entered an agreement whereby Wright would apply and pay for the patent in his name. Earnshaw would then make movements for any other watchmakers who ordered them, adding a one guinea fee payable to Wright to cover the patent cost. The patent, no. 1354, was filed in 1783. Earnshaw listed names of makers for whom watches were made under this agreement and these included: Barraud, Frodsham, Margetts and Vuillamy. For a discussion on Earnshaw's patent also see Rupert T. Gould, *The Marine Chronometer*, Chapter VIII, pp. 189-193.

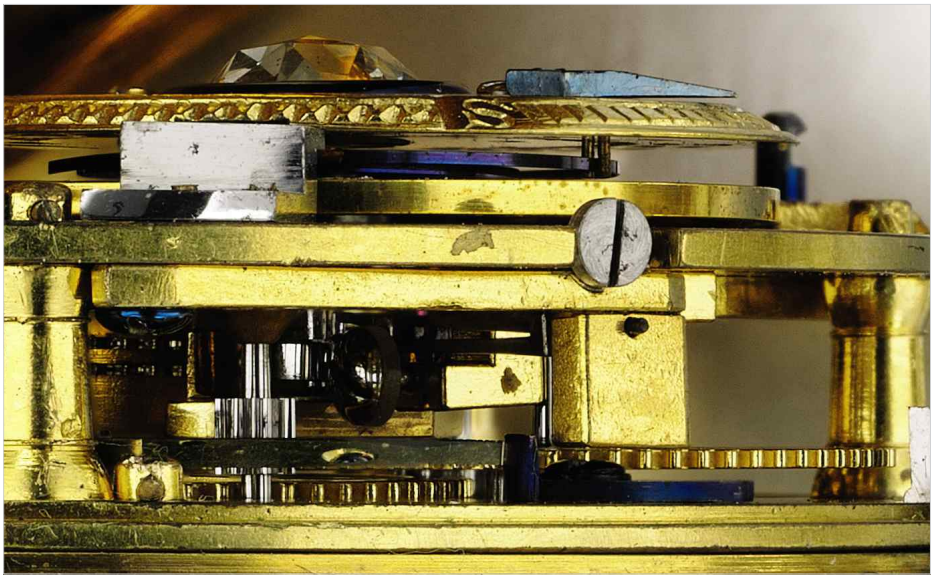
The present watch made by Earnshaw for the patentee is the only one recorded with the spring detent and according to the patent that is signed by Wright. Unlike later versions of the escapement, the spring detent has a single spring for locking and unlocking, exactly as shown in the original patent drawing. In addition to the hallmark date of the watch's case, there is additional evidence to date the watch, discovered by Andrew Crisford upon his examination of the watch for his detailed and illustrated article on the present watch for Antiquarian Horology (No. 7, Vol. 9 June 1976). Crisford noted that the underside of the dial plate is scratch signed *P x P Sept. 18th 1784*, interestingly this is almost certainly the same signature of the watch finisher of a cylinder watch by Wright in the British Museum, No. 2679 which is signed *P. Pine, Finish, 1786*.

The finish of the movement is exceptional and the wheel train is fully jewelled to and including the fusee, one of the earliest movements so made. Indeed, the movement's finish is so superior that as Crisford noted in his aforementioned article, even *"the screw head against which the detent banks is sapphire faced"*. The small impulse roller is original, which is especially notable since most, if not all the other early rollers were changed for a larger, safer one by Earnshaw. The adjustable unlocking roller is ingenious, consisting of a dovetailed slide with fixed cylindrical unlocking jewel advanced by the screw head – remarkably, the entire assembly measures just 3.3 mm. It is also important to note the compensated balance as, in 1784, Earnshaw claimed to have invented the compensated balance made of fused brass and steel which was to become the standard compensation balance used in almost every precision watch for the next hundred years – the balance in the present watch certainly appears to substantiate Earnshaw's claim.





Escapement and movement detail Wright/Earnshaw no. 2228, courtesy of Andrew Crisford




Wright in the
Poultry London
2228
WRIGHT
Watch Maker
LING

40

LP

GEORGE MARGETTS, LONDON

A VERY RARE AND FINE CYLINDER WATCH WITH TIDAL DIAL, ANNUAL CALENDAR AND ASTONOMICAL INDICATIONS IN LATER CUSTOM MADE SILVER CASE MOVEMENT CIRCA 1783, NO. 312

• **Movement:** gilded full plate, cylinder escapement with steel wheel, decoratively pierced and engraved balance cock with classical bust to its neck, ruby endstone, fusee and chain with Harrison's maintaining power • *signed* gilt metal dust cap engraved with an elephant and a pagoda within an Oriental landscape • *movement and dust cap signed Geo. Margetts, London, movement numbered 312*
• **Dial:** astronomical dial with white enamel ground, 16 gear train for dial indications advancing clockwise (except fixed mean time dial with Roman numerals, gold north indicator and two gold parallel parabolas) tidal dial indicating tides at eight English ports: Portsmouth, London, Hull, Yarmouth, Dover, Downs (a safe anchorage point in the English Channel), Plymouth and Dublin, the fixed moon hand indicating on the gold rim with four spokes the latitude of the planet together with its position in the Zodiac and declination in degrees on the nearest calibration of the main dial, one spoke to rim engraved with a dragon whose extended tail points to sign and degree of Zodiac marked on the middle calibration, dial edge with annual calendar read against sun hand which also indicates sun's declination and position in the Zodiac, observer's horizon indicated by tangential parabola, space between it and inner parabola is astronomical twilight zone, viewed in area of dial enclosed by them is rise, southing and fall of constellations, age of moon engraved on gold through circular aperture to tidal dial which also shows black spot for an eclipse - large for lunar and small for solar eclipses
• **Case:** *later* silver custom made case *hallmarked 1813 and maker's mark FC for Frederick Comtesse* over possibly *FHB* (rubbed), pendant with *maker's mark M.A for Michael Atkins* diameter 66.5 mm

PROVENANCE

Lord Harris of Belmont
Antiquorum Geneva, *The Sandberg Watch Collection*, 31st March-1st April 2001, lot 143

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 280-281, pl. 172

£ 70,000-80,000
€ 89,000-102,000 US$ 102,000-116,000



PORTS H.
DUBLIN
PLYM H.
HULL
DOWNS
VARM H.
DOVER
AQUATOR
PLEIADES
TIDE RISE
LOW WATER
TIDE FALL
HIGH WATER
ECLIPTIC
CAPRI.N
27

Although the present watch, no. 312, has a later silver case, it can be dated with a fair degree of certainty since a similar watch belonging to the Royal Institution (sadly stolen some years ago) is numbered 311 and hallmarked for 1783. Four or five astronomical watches of this type by Margetts are known, together with two large tripod mounted timepieces (nos. 341 & 342).

The late Dr George Daniels made a detailed examination of the Royal Institution's astronomical watch, Margetts, no. 311 and published an illustrated article in *Antiquarian Horology* (No. 6, Vol. 6, March 1970). In his article, Daniels noted that although the astronomical information that Margetts' watches gave was remarkably accurate, the watch's usefulness would always have been limited due to the incorporation of the cylinder escapement which would inevitably have allowed considerable errors in mean time to accumulate.

It is not certain for whom these astronomical watches were intended, F. J. Britten in his book *"Old Clocks and Watches and their Makers"*, suggested that they were made as presentation pieces for captains within the East India Company. However, as George Daniels wrote: "*It should be remembered that in the late 18th century navigation was a hotly discussed and fashionable scientific subject. The motions of the heavenly bodies are basic to the subject and Margetts was, no doubt, astute enough to realise that watches would appeal to those gentlemen of scientific bent who could afford to indulge their fancy with an expensive oracle"* (see op. cit. p. 351).

George Margetts was born in Woodstock, Oxfordshire on 17th June, 1748. It is thought that he was apprenticed as a clockmaker locally, perhaps working for the first 10 years of his career close to Woodstock. Margetts was made free of the Clockmakers' Company in 1779, by which time he had presumably moved to London. He was elected to the Livery of the Clockmakers' Company in 1799. Margetts, was a petitioner to the Board of Longitude on several occasions, with the goal to secure funds for his various projects that related to finding Longitude and improvements in astronomy. The Board did grant him some funding as did the East India Company. The latter he supplied with tables to assist navigators. Though little is known about his life, he remains remembered for his astronomical watches and eight-day chronometers. Margetts died at home in 1804 after a time spent in St. Luke's lunatic asylum. For further information on Margetts, see Anthony J Turner, "New Light on George Margetts", *Antiquarian Horology*, vol. VII, no. 4, 1970, pp. 304-316 and Anthony G. Randall, *The Time Museum Catalogue of Chronometers,* 1992, pp. 234-240.





41

LP

JOSIAH EMERY, LONDON

AN IMPORTANT GOLD CONSULAR CASED EARLY LEVER WATCH WITH STOP SLIDE
1785, NO. 947

• **Movement**: gilded full plate movement, two-plane lever escapement with jewelled pallets and impulse, escape wheel with slotted teeth, the balance in the style of Arnold's 'double S' with two brass arms, two gold timing screws, two bi-metallic compensation affixes each with gold adjusting screw, blued steel helical spring, decoratively engraved balance bridge, diamond endstone, fusee and chain with Harrison's maintaining power, turned pillars, movement stop slide beneath the bezel between 5 and 6 o'clock • gilt metal dust cap with secret release catch below pendant to the front bezel • *movement signed Josiah Emery, Charing Cross, London 947, dust cap signed and numbered 946*
• **Dial**: white enamel regulator type dial, hour dial to the top with seconds dial beneath, outer minute ring, blued steel hands • *dial signed Emery London*
• **Case**: plain gold consular case, *maker's mark VW incuse for Valentine Walker* • with *later* wooden deck box and with agate set key with short chain
diameter 61 mm

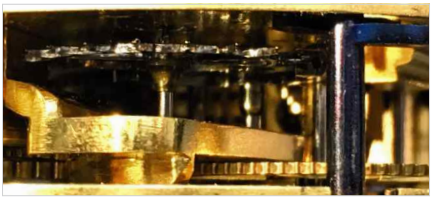
PROVENANCE

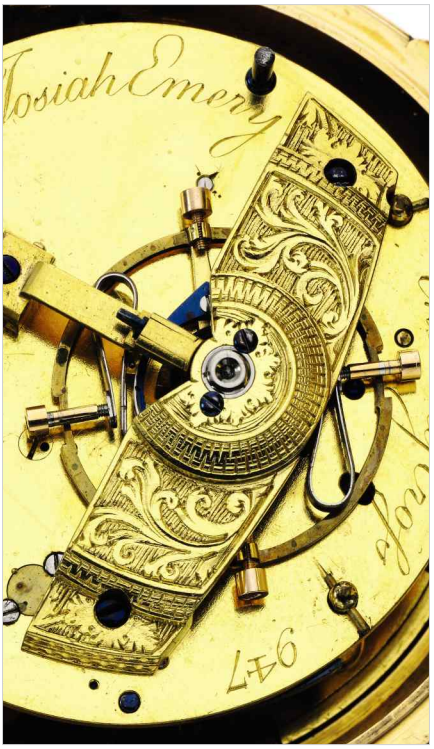
Sotheby's London, *Sir John Prestige Collection*, 22nd April 1963, lot 2

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 290, pl. 178
Jonathan Betts, "Josiah Emery, Watchmaker of Charing Cross, Part I and Part IV*", Antiquarian Horology*, vol. 22, no. 5, Spring 1996, p. 401 & Winter 1996, No. 2, vol. 23, pp. 137-138 and figs, 52-53
Anthony G. Randall, *The Time Museum Catalogue of Chronometers*, 1992, p. 164
Antiquarian Horology, Autumn 1989 page 339, illustrated in Philip Whyte, Bury Street, London full page advertisement
T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 79, fig. 98, Colour plate III

£ 100,000-200,000
€ 127,000-254,000 US$ 145,000-289,000






Josiah Emery
Emery
London

Josiah Emery was born in Etagnieres, Switzerland in 1725 and later settled in London at 33 Cockspur Street. He is best known as a pioneer of the lever escapement, and followed Thomas Mudge as the second maker of lever watches, deriving inspiration directly from Mudge's in- line lever escapement model, but to his own design. Count von Bruhl, Ambassador to Great Britain for the Court of Saxony and Thomas Mudge's steadfast patron and friend, encouraged Josiah Emery to make a number of lever watches. Although Mudge conceived the idea of the lever escapement in 1754, it was not until 1770 that he presented his first watch with the escapement to King George III, and it was only 11 years after this, in 1781, that Emery began work on his own lever watches. Emery continued to work on his lever watches for the rest of his life.

Emery made lever watches in two sizes and it is thought that he produced approximately 38 of them from 1782-1795 of which the present watch is the larger size (See G. Daniels & C. Clutton, *Watches,* First Edition, p. 133). Today a total of 25 are known to have survived in various states and, of these, 12 are more or less complete and in their original condition, including the present piece. Sequentially, the present lot, no. 947, is the third earliest of these watches. This important watch is therefore one of the earliest watches ever made with a lever escapement.

The complexity of executing Emery's form of lever escapement would have required an extremely high level of craftsmanship, and for this reason it is perhaps unsurprising that his designs were not widely taken up (see: *The Camerer Cuss Book of Antique Watc*hes, p. 143). It is interesting to note that the balance is similar in design to John Arnold's 'Double S' type which Arnold patented in 1782 (for which see lot 38). The balance has two brass arms, a helical blued steel spring, two gold timing screws and two bi-metallic compensation affixes, each with a gold adjusting screw.

Emery was made an honorary Freeman of the Clockmakers' Company in 1781. After his death in 1796, Louis Recordon succeeded to the business.



The George Daniels Educational Trust


Josiah Emery
London
Chronometer
947

42

LP

JOHN ARNOLD & SON, LONDON

A VERY FINE AND RARE SILVER CONSULAR CASED POCKET CHRONOMETER
1786, NO. 99

• **Movement**: gilded full plate movement, spring detent escapement, slot and shaped foot finishing adjacent to winding square shroud, jewelled to the fusee, 'OZ' compensated balance, gold helical spring, decoratively engraved balance cock with blued steel stud arm, diamond endstone • *movement signed John Arnold & Son, London, No. 99 Inv.t et Fecit*
• **Dial**: white enamel dial, Roman numerals, outer minute ring, large subsidiary seconds, blued steel hands *signed and numbered 99*
• **Case**: plain silver consular case with *London hallmarks for 1786 and maker's mark IL in cameo for John Laithwait*
diameter 61.5 mm

PROVENANCE

Plaut Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 291, pl. 179
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763-1862,* 1997, pp. 171-172 & 183, colour illustrations p. 184

£ 40,000-50,000
€ 51,000-63,500 US$ 58,000-72,500

On 2nd May, 1782, John Arnold applied for a patent for a new form of escapement and balance. The patent, no. 1328, pertained to Arnold's new spring detent escapement. The spring detent escapement provided many advantages over the pivoted detent, notably, the latter had relied on a powerful mainspring and necessitated oiling of the pivots and the point at which the return spring rubbed against the locking arm. Over time the strength of the mainspring caused unnecessary frictional wear, whilst the changing condition of the oil altered the friction. Vaudrey Mercer notes in his book, *John Arnold & Son,* that the earliest known and unaltered spring detent escapement by Arnold is no. 75 which Mercer dates to 1781. The present watch, no. 99, is hallmarked for 1786 and is signed by Arnold in conjunction with his son. Only a handful of large sized Arnold & Son chronometers have survived and this watch, no. 99, is in exceptional condition. Patent 1328 also covered the balance types he had employed since 1778, i.e. the double T and double S types as well as his newest form, the 'OZ' (see Vaudrey Mercer p. 60). The watch is fitted with an 'OZ' balance and a gold helical spring. Arnold began fitting gold helical springs some time before 1784. On 6th March 1784, Arnold wrote to the Board of Longitude: "*I have made (after a great number of experiments*) gold helical springs which are not liable *to be affected by moisture or taking up fresh phlogiston from the human body.*" The springs were not pure gold but made from an alloy of 1/8 – ¼ copper to gold, see Vaudrey Mercer, John Arnold & Son, 1972, p. 67.

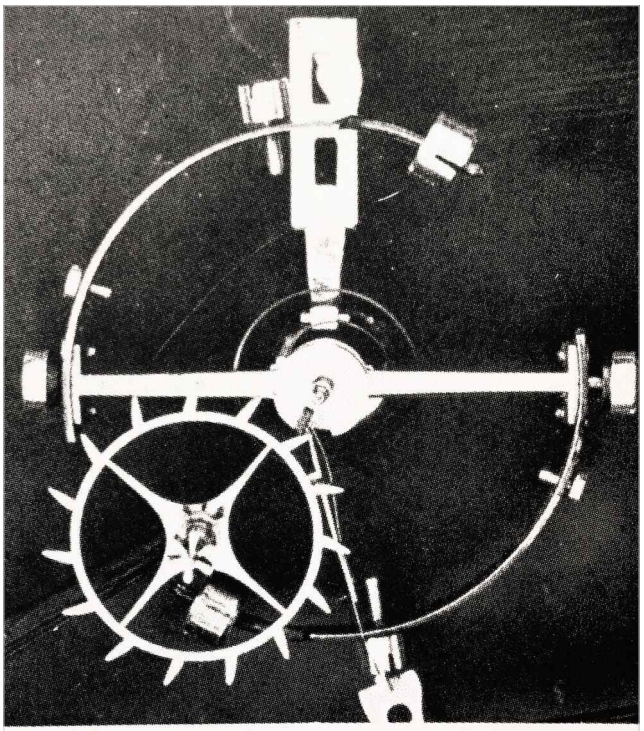
For a note on Arnold see lot 38, for a note on the 'OZ' balance see lot 45.





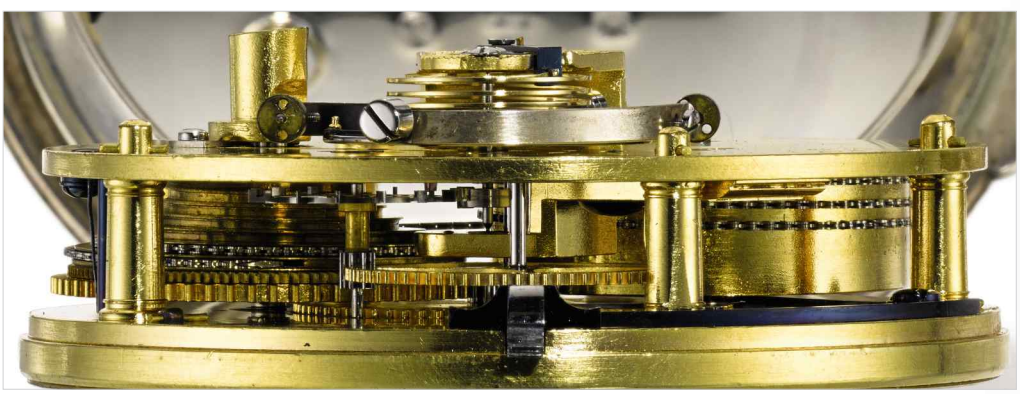
actual size





36 Arnold spring detent
see plate 298

The George Daniels Educational Trust





43

JOHN GRANT, LONDON

AN IMPORTANT AND UNUSUAL GOLD OPEN-FACED CONSULAR CASED WATCH WITH TWO OPPOSING BALANCE SPRINGS AND EARLY USE OF THE LEVER ESCAPEMENT
1788, NO. 1408

• **Movement:** gilded full plate movement, fine lever escapement with jewelled pallets, fork with jewelled horns acting on separate rollers, ratchet tooth escape wheel, jewelled up to and including the fusee, decoratively engraved balance cock, diamond endstone, three-armed bi-metallic compensation balance with interior adjustable gold weights, two opposing blued steel spiral balance springs, fusee with Harrison's maintaining power, turned pillars • *movement signed Grant, Fleet Street, London, No. 1408*
• **Dial:** white enamel regulator type dial, subsidiary hour dial with Roman numerals, outer Arabic minute ring, subsidiary seconds, gold beetle and poker hands
• **Case:** heavy plain polished yellow gold consular case with *London hallmarks for 1788 and case maker's mark RP for Richard Palmer*
diameter 55 mm

PROVENANCE

Dr. John Ridout, qualified 1779, died Sherborne 1823
Rev. G. Ridout, Newlands, Gloucestershire, (d. 1871)
George Ridout, (1820-1908) Rector of Sandhurst, Kent
Lionel Ridout, (b. 1888) Engineer, Hillindon
Sotheby's London, 31st October 1966, Lot 115
Sotheby's New York, *Masterpieces from the Time Museum, Part IV*, Vol. II, 13th & 14th October 2004, lot 624

LITERATURE

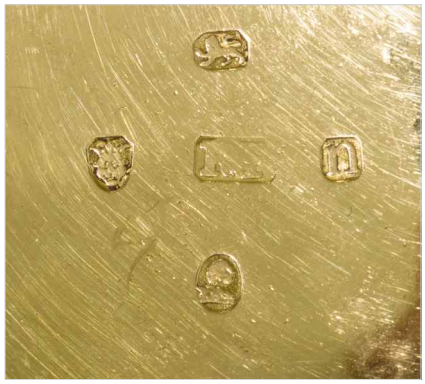
Terence Camerer Cuss, *The English Watch 1585-1970,* p. 296, pl. 182, 2009
Anthony Randall *The Time Museum Catalogue of Chronometers*, 1992, pp. 183-184, fig. 112
T.P. & T.A Camerer Cuss , *The Camerer Cuss Book of Antique Watc*hes 1987, p. 144, pl. 80
T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 80, pl. 99

John Grant was apprenticed to his uncle, the eminent watch maker Alexander Cumming, and became a Freeman of the Clockmakers' Company in 1781. In 1810, Grant became Junior Warden and died in office. Grant remains best known for his experimentation with the lever escapement. A number of English makers, including Grant, worked on the improvement of the lever movement after its invention by Thomas Mudge. He was succeeded by his son, also called John, who was Master of the Clockmakers' Company five times between 1838 and 1867.

£ 60,000-100,000
€ 76,500-127,000 US$ 87,000-145,000



actual size

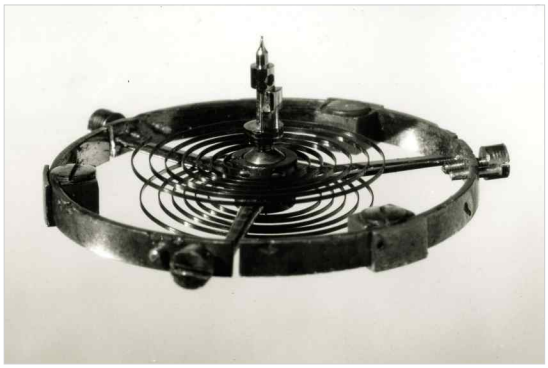



GRANT
LONDON

John Grant is famous for his experimentation with the lever escapement. Today, only eight watches by Grant are known to survive with early lever escapements and, of these, the present watch is the earliest and most important. The watch has an impeccable provenance, its first owner being Dr John Ridout (who qualified in 1779) worked at Blackfriars and died in Sherborne in 1823. The watch was sold by Ridout's descendants at Sotheby's London on 31st October, 1966.

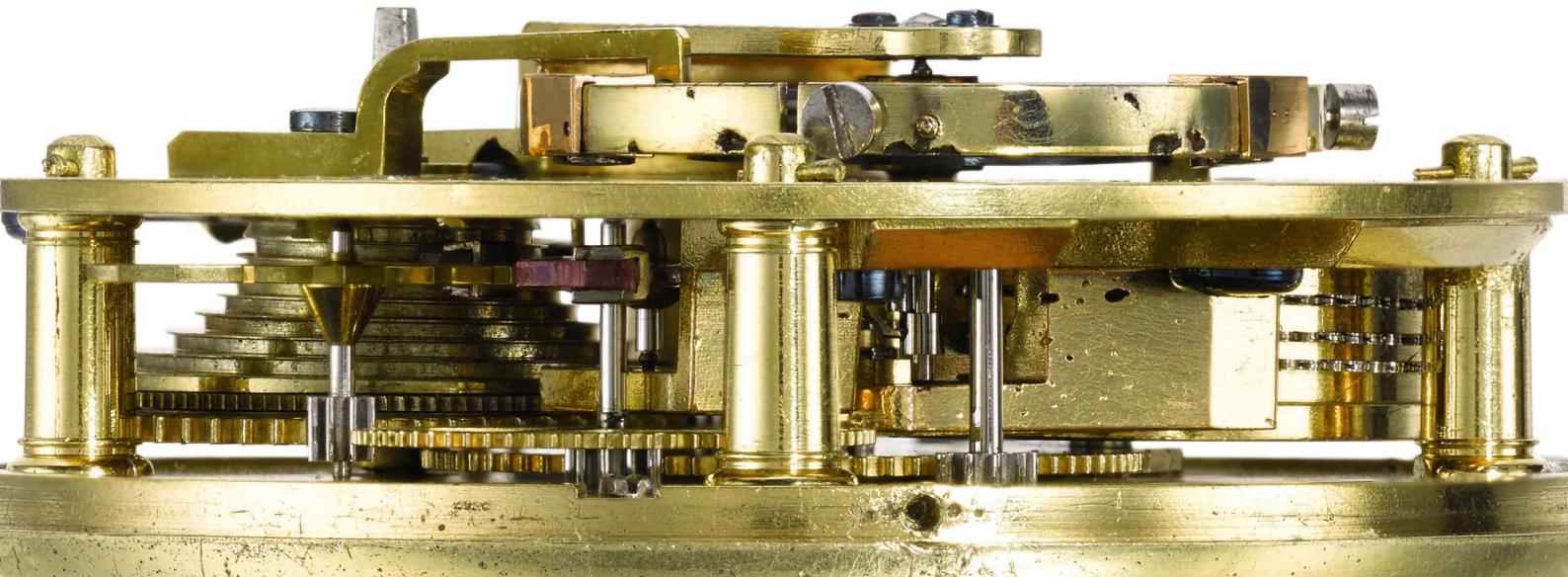
The extremely fine movement is one of the first to be jewelled up to and including the fusee, and the movement's fork and roller action is similar to Mudge's in the "Queen's Watch". There is some conjecture as to why Grant counter-sprung this watch (with one spiral spring above the balance and the other beneath) rather than using a helical spring as Emery and others were doing. It has been suggested that Grant used this method in order to keep his watches slim but it may simply be due to the difficulty of achieving the best configuration for the helical spring.

John Grant was apprenticed to his uncle, the eminent watch maker Alexander Cumming, and became a Freeman of the Clockmakers' Company in 1781. In 1810, Grant became Junior Warden and died in office. Grant remains best known for his experimentation with the lever escapement. A number of English makers, including Grant, worked on the improvement of the lever movement after its invention by Thomas Mudge. He was succeeded by his son, also called John, who was Master of the Clockmakers' Company five times between 1838 and 1867.





Balance and lever detail from Grant no. 1408, courtesy of Terence Camerer Cuss




GRANT
1408
No
London
Elliot Bros

44

BROCKBANKS, LONDON

A GOLD PAIR CASED RUBY CYLINDER WATCH WITH REGULATOR TYPE DIAL
1789, NO. 1809

• **Movement:** gilded full plate movement, ruby cylinder escapement, the backplate and cock decorated in neo-classical manner, the cock's neck with classical bust in profile wearing a laurel crown, fusee and chain, Harrison's maintaining power • gilt-metal dust cap with decorative classical engraving • *movement and dust cap signed and numbered Brockbank, London 1809*
• **Dial:** white enamel regulator type dial with subsidiary hour dial above, seconds to the left and date to the right, outer minute ring, gold hands, *dial signed Brockbanks*
• **Case:** plain inner and outer cases, each *hallmarked 1789* and with *maker's mark JC* incuse *(probably Joseph Carpenter)* diameter 63 mm

PROVENANCE

Phillips London, 16th December 1993, lot 143

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 298, pl. 184

£ 10,000-15,000
€ 12,700-19,100 US$ 14,500-21,700

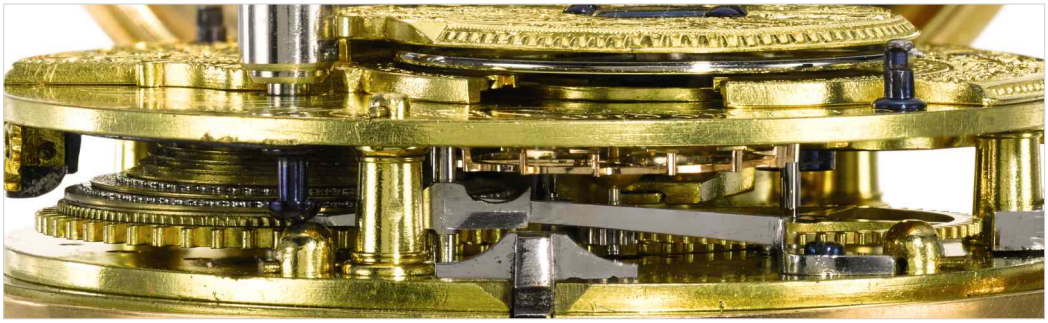
This handsome watch has a dial with regulator style layout that is reminiscent of those used by Josiah Emery and others on their lever watches. The high quality movement follows a pattern that the Brockbanks employed in small numbers for some years and is an especially fine example, with a ruby rather than steel cylinder as well as Harrison's maintaining power.

John and Myles Brockbank were among the pioneers of chronometer making. John was admitted to the Clockmakers' Company in 1769. Myles was apprenticed to his brother and was Free of the Clockmakers' in 1776. At the end of 1780, Thomas Earnshaw worked with the Brockbanks on the construction of chronometers with pivoted detent escapements. Shortly after Thomas Earnshaw claimed to have invented the spring detent escapement (1781), he quarrelled with John and Myles, taking his designs instead to Thomas Wright (see lot 39). Earnshaw was later to accuse the Brockbank brothers of revealing his designs of the spring detent to Arnold.

The Brockbanks were based at 6 Cowper's Court between Cornhill and Lombard Street in the City of London. John Brockbank was a liveryman from 1777-1806, Myles retired in 1808 and the pair were succeeded by their nephews, also called John and Myles who continued under the name 'John Brockbank & Company'. From 1815-1835 the company was known as Brockbank and Atkins, still at 6 Cowper's Court.









actual size



45

LP

JOHN ARNOLD & SON, LONDON

A VERY FINE GOLD CONSULAR CASED CHRONOMETER WATCH "OF THE SECOND KIND"
1790, NO. 689/390

• **Movement:** gilded full plate movement, spring detent escapement, undercuts to the escape wheel and balance pivots for oil retention, jewelled to the centre, 'OZ' type compensated balance with plain steel three-arm balance surrounded by two bi-metallic affixes having moveable weights on their free ends, gold helical spring, *movement signed John Arnold & Son, London, Invt. et Fec, 689/390*
• **Dial:** white enamel dial, Roman numerals, outer minute ring, large subsidiary seconds, *numbered 390*
• **Case:** plain gold consular case, the back cover opening to reveal fixed cover with winding aperture, *case maker's mark TH incuse for Thomas Hardy and with London hallmarks for 1790*
diameter 53 mm

LITERATURE
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 301, pl. 187
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763-1862,* 1997, pp. 179-180
Vaudrey Mercer, *John Arnold & Son*, 1972, p. 211

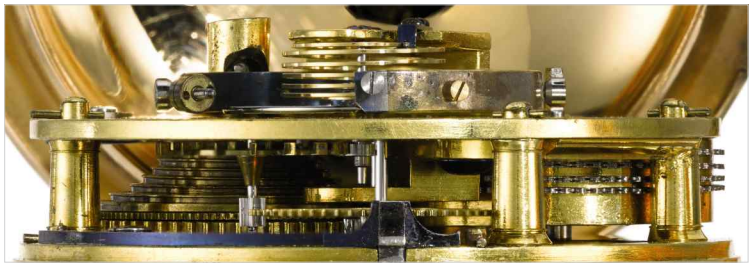
£ 15,000-25,000
€ 19,100-31,700 US$ 21,700-36,100

This watch is recorded by Vaudrey Mercer in his book *John Arnold & Son* within the series Arnold termed "Of the Second Kind," which was a group of small chronometers. This group were numbered to the dial with the 'numerator', the fractional number to the backplate differing by 301. Curiously, however, the present watch is one of three examples listed by Mercer where Arnold has made an error in his sequence of fractional numbers. The present watch is numbered 689/390 to the movement and this series of the "Second Kind" carried the numerator on the dial, but here the denominator is 390. The difference between the fractional numbers is usually 301 but here it is 299 which is the same numerical difference shown on Arnold no. 405/704 and 421/720 which are both from the same series. Taking into account the 301 difference in the fractional numbers of the other watches in the series, it is likely that the numbering of the present watch was intended to be 390/691.

The movement of this watch is signed with the partnership name *John Arnold & Son,* which was in use from about 1787. An excellent example of the "The Second Kind" series, the movement is jewelled to the centre and the escape wheel and balance pivots have undercuts for oil retention. There is a long detent with shaped foot which are in good, original condition. The watch has an 'OZ' balance which Arnold began making in around 1781-1782 and which continued to be used by his son when the firm became Arnold & Son in 1787; the 'OZ' is usually paired, as in the present watch, with a gold helical spring. A detailed description of the 'OZ' balance, together with illustrations are shown in Vaudrey Mercer, *John Arnold & Son,* p.60 and plates 84-85.

For a note on Arnold see lot 38.






John Arnold & Son
London
Inv. et Fec.

46

FRANCIS PERIGAL, LONDON

AN EXCEPTIONALLY RARE WATCH WITH TEMPERATURE INDICATION AND POSSIBLY THE ONLY SURVIVING LEVER WATCH BY FRANCIS PERIGAL NOW IN LATER SILVER CASE

CIRCA 1790, NO. 1053

• **Movement:** gilded full plate movement, lever escapement, plain balance with four arms and eight poising and timing screws, straight bi-metallic strip for regulating the spiral spring, its foot fitted to a rack served by square in the centre of the regulation index, decoratively engraved mask with amusing crooked mask to the neck, fusee and chain • gilt-metal dust cap *numbered 1079 and engraved Fras. Perigal Watchmaker to his Majesty, London • movement signed Fras. Perigal, Bond Street, London 1053*
• **Dial:** white enamel dial, Roman numerals, Arabic outer minute ring, subsidiary dial for temperature above with indication controlled by a bi-metallic spiral, subsidiary seconds below, gold heart-shaped hands
• **Case:** *later associated* silver case with *London hallmarks for 1867 and maker's mark PW incuse for Philip Woodman*
diameter 57 mm

PROVENANCE

Dr. George Daniels, Isle of Man

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 302-303, pl. 188
Cecil Clutton & George Daniels, *Watches,* 1965, pp. 112-114 & figs 43, 309-310, 3rd ed. (1979) pp. 54,121 & figs 24 & 167 a-b.
Cecil Clutton, *Collector's Collection,* 1974, pp. 44-47 figs 15a-b

£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300

"A fine maker, he is particularly important by virtue of the very early lever watch by him which survives [no.1053]"

CLUTTON & DANIELS
Watches, 1965, p.143

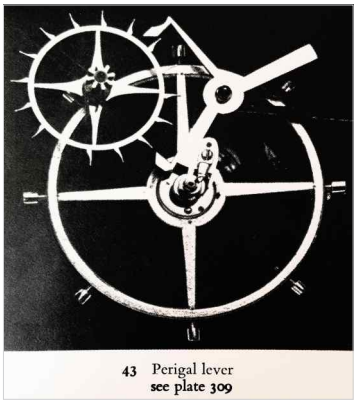
Between 1785 and 1805 a small number of experimental lever watches were made by several different London based watchmakers, these included, amongst others, Grant, Pendleton/Emery, Ellicott and Margetts, Taylor and Leroux. The present lever watch is an especially rare example, being the only surviving one known by Perigal.

Perigal was made Watchmaker to the King in 1784 and so it is highly likely that he had access to Mudge's lever watch. Indeed, in their book *Watches,* Clutton and Daniels note that Perigal's watch "*shows how much he was influenced by the Mudge watch*" (see op. cit. 1965, p. 114). The movement's ebauche is similar to that used by Emery for his small size watches. It is known that Richard Pendleton made or was at the very least heavily involved in the construction of watches for Emery and it is quite likely that Richard Pendleton was employed to make the escapement of Perigal's lever watch. However, there are a number of differences to Emery's, including the balance, bi-metallic regulation strip and Perigal's use of a conventional cock. It is also significant to note that the lever is set at right angles, in the manner of Thomas Mudge's, although the fork is mounted on top of one of the lever arms.

The present watch, no. 1053, and its escapement are examined and illustrated in detail in *Watches* by Clutton and Daniels. In their book, the authors write of Perigal and his lever watch: *"A fine maker, he is particularly important by virtue of the very early lever watch by him which survives [no.1053]"* (see op. cit. 1965, p. 143).

The rare and exceptionally early subsidiary dial, which indicates temperature, is dependent on a bi-metallic spiral which is similar to that first used by Larcum Kendall as a compensation device and purchased by Vulliamy when Kendall's workshop was sold by auction in 1790. A watch by Emery, number 939, with identical dial and gold heart-shaped hands, is illustrated and described by Jonathan Betts in *Antiquarian Horology*, Winter 1996.

Francis Perigal, son of Francis Perigal (active 1741-1770) was apprenticed to his father in 1748. He worked in the family business on 9 Threadneedle Street, Royal Exchange, from about 1770 to the time of his death in 1794. He was admitted as honorary Freeman of the Clockmakers' Company in 1781, and made Watchmaker to the King in 1784. Little is known of Perigal, but the few surviving watches bearing his name are of considerable mechanical interest and fine quality.

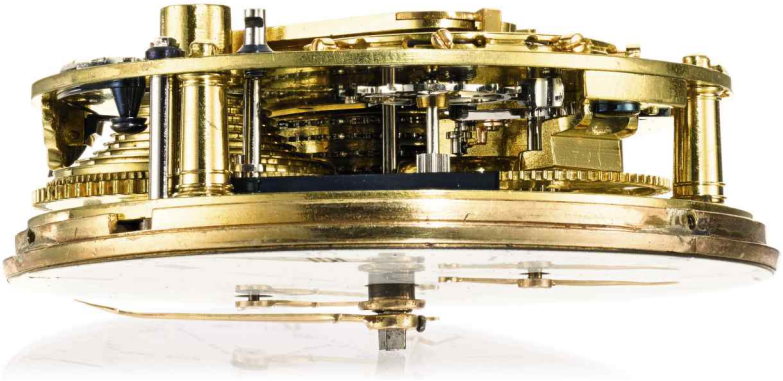

43 Perigal lever
see plate 309



The George Daniels Educational Trust



Balance detail



Escapement detail



47

RICHARD PENDLETON, LONDON

A VERY RARE OPEN-FACED LEVER WATCH IN LATER SILVER CASE
CIRCA 1798, NO. 180

• **Movement:** gilded full plate movement, straight line lever escapement, the lever with loop encircling the balance staff, double 'S' balance, decoratively pierced and engraved balance bridge, diamond endstone • *movement signed Richd. Pendleton, Pentonville, London, 180*
• **Dial:** white regulator type dial, hour dial above with Arabic numerals, subsidiary seconds below, outer Arabic minute ring, blued steel hands
• **Case:** *later* polished silver case with double hinged case back, the inner cover with winding aperture and opening to reveal the movement, *hallmarks rubbed*
diameter 57 mm

PROVENANCE

Courtney Ilbert, London
Cecil Clutton, London

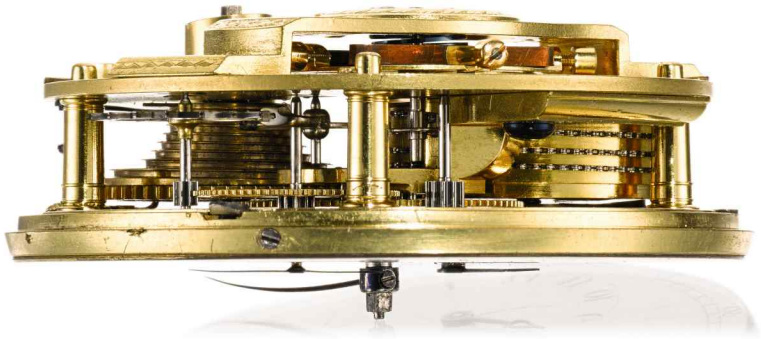
LITERATURE

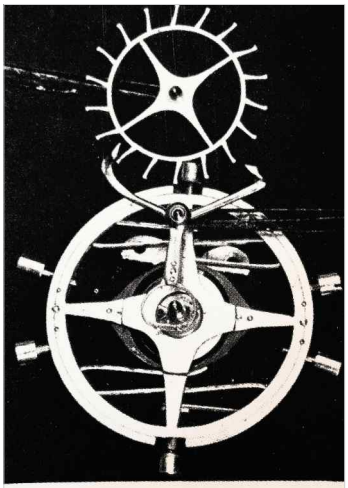
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 314-315, pl. 197
Anthony G. Randall, *The Time Museum Catalogue of Chronometers,* 1992, pp. 163-165Paul M. Chamberlain, *Its About Time,* 1978, pp. 38-39
Cecil Clutton and George Daniels, *Watches,* 1979, p. 121, see fig. 23 and fig. 173a-b
Cecil Clutton, Collector's Collection, no. 14, 1974, pp. 42-43

£ 30,000-40,000
€ 38,100-51,000 US$ 43,300-58,000

It is widely believed that Richard Pendleton made, or was at least heavily involved in the construction of watches with lever escapements signed by Josiah Emery. Indeed, at the end of the 18th century, Thomas Mudge Junior wrote that Emery's series of lever watches were made by Pendleton. The present lot, Pendleton no.180, is one of three known watches with lever escapements signed by Pendleton. The others are numbered 172 (now in the British Museum) and 175 (for which see detailed escapement illustration in *The Camerer Cuss Book of Antique Watches*, pp. 90, 156-157). Paul Chamberlain in "*It's About Time"* writes how he studied Emery nos. 1289, 1057 and 1379 and also Pendleton nos. 172 and 180 and concluded "*that they were all executed by the same artist"* (see op. cit. 1978, pp. 38-39). In the movement of the present lot (Pendleton no. 180), the bridge cock and double 'S' balance are much the same as those signed by Emery, but the a the escapement design is different. The escape wheel and straight-line lever are lighter than in Emery's watches; so as to reduce friction, the impulse piece is set in a loop so that the action of impulse takes place on the far side of the balance staff to the lever and the escape wheel teeth are forked to hold oil.

Pendleton no. 175 is the only watch to retain its original case and is hallmarked for 1797. Josiah Emery died in 1794 and interestingly the dial of Pendleton no. 175 has had Emery's name erased from the dial, although it is still just discernible. The current lot, being close in number to no. 175 may date as early as 1798, yet it is possible that Pendleton completed the watch over time – the style of dial, which is very different from Emery's, with radial Arabic chapters and a pierced spade hour hand, suggests a period of production between the late 1790's and perhaps 1810.





42 Pendleton lever
see plate 323

The George Daniels Educational Trust




London
489

48

LP

THOMAS EARNSHAW

A FINE AND RARE GOLD PAIR CASED POCKET CHRONOMETER
1799, NO. 487/2828

• **Movement**: gilded full plate movement, spring detent escapement, two-arm bi-metallic compensation balance with wedge shaped weights and timing screws, balance cock with diamond endstone, fusee and chain, cylindrical pillars • *movement signed and numbered Thos. Earnshaw Invt et Fecit No. 487/2828*
• **Dial**: white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold hands • *dial signed and numbered Thos. Earnshaw Invt et Fecit No. 487/2828*
• **Case**: plain gold cases, the inner with winding aperture to back, both cases *hallmarked 1799,* outer case with *maker's mark TC beneath an axe for Thomas Carpenter*
diameter 58.5 mm

PROVENANCE

Sotheby's Geneva, 13th November 1990, lot 428.

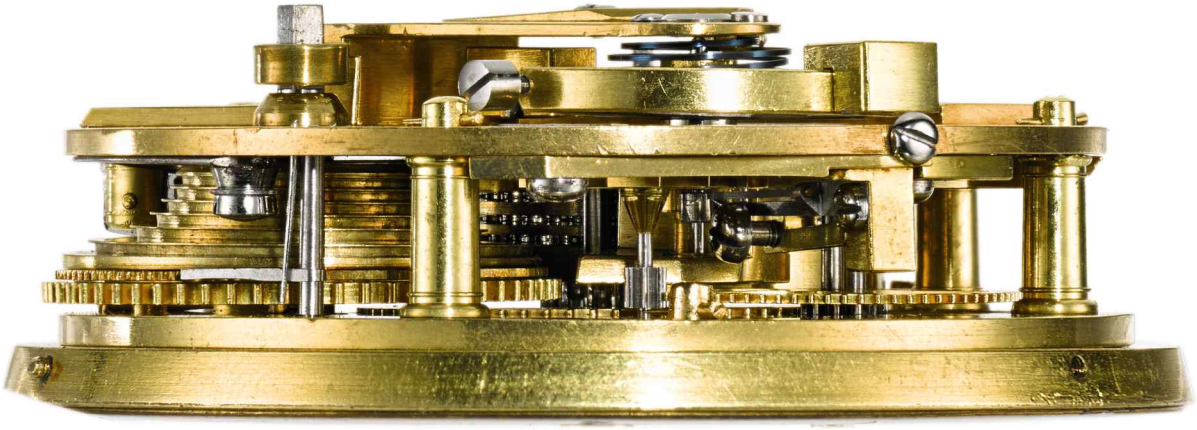
£ 20,000-30,000
€ 25,400-38,100 US$ 28,900-43,300

In their own lifetimes, the invention of the spring detent escapement was the subject of an acrimonious dispute between Thomas Earnshaw and John Arnold. The dispute was exacerbated by a clash of characters and the bitterness of rivals, a story that is fascinatingly re-told in Vaudrey Mercer's excellent work, *John Arnold & Son*.

For a note on Thomas Earnshaw and his spring detent escapement, see lot 39.

Earnshaw trained as a watch finisher. This is one of a number of watches which he finished in a such a way as to demonstrate how to avoid unnecessary costs and still maintain the highest standards. He has not gilded the plates nor blued any of the steel parts. The movement is not hinged to the case but secured with screws. Apart from the finish, the movement of the present watch, no. 487/2828, is to the same specification as Earnshaw no. 626/3069 which is illustrated in T. Camerer Cuss, *The English Watch 1585-1970*, p. 325, pl. 205. Both 626/3069 and the present watch have the same dial and hands and the cases are by the same makers.






THOMAS EARNSHAW
INV.T ET FECIT
No 487





49

SLEIGHTHOLM & CO., LONDON

A RARE GILT-METAL PAIR CASED CHRONOMETER WATCH
CIRCA 1795, NO. 1134

• **Movement:** gilded full plate, pivoted detent escapement, plain flat three-arm balance, decoratively engraved balance cock, diamond endstone, fusee and chain, cylindrical pillars • gilt-metal dust cap with decorative engraving around the cock aperture • *movement signed Sleightholm & Co., London, No. 1134*
•**Dial:** white enamel dial, Roman numerals, outer minute ring, subsidiary seconds, skeletonised arrow hands
•**Case:** plain gilt metal cases with d-shaped bow and flat top, inner case with *maker's mark IR (possibly James Richards)* diameter 63 mm

English watchmakers almost invariably used the spring detent escapement, and in fact examples of the pivoted detent in an English watch are rare from any period. John Arnold, for example, employed the pivoted detent up to 1782 and the spring detent thereafter. The movement does suggest Prescot or Liverpudlian origins, especially in the design of the cock. Interestingly, perhaps as a cost consideration, the expensive escapement has been rather unusually combined with a plain, un-compensated steel balance and flat spring. The pivot is placed at the extremity of the detent where the foot would have been if a spring detent had been employed.

Although a late 18th century maker, J. Sleightholm, is recorded by Brian Loomes in *Watchmakers and Clockmakers of the World* (2nd Edition), there does not appear to be a record for Sleightholm & Company.

PROVENANCE

Antiquorum, *The Art of British Horology*, 21st October 1995 lot 107

LITERATURE

Terrence Camerer Cuss, *The English Watch, 1585-1970*, 2009, p. 308, pl. 193

£ 4,000-6,000
€ 5,100-7,700 US$ 5,800-8,700







50

BENJAMIN WEBB, LONDON

A SILVER PAIR CASED VERGE WATCH WITH COMPASS MADE ACCORDING TO JOHN PECKHAM'S PATENT
1799, NO. 99

•**Movement:** gilded full plate movement, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, cylindrical pillars • *dial and movement signed Benj. Webb, London, By the King's Patent, movement numbered 99*
•**Dial:** white enamel dial, subsidiary time dial with Roman numerals and outer minute ring, gold arrow hands, sunken subsidiary dial for compass below with blued steel hand • *dial signed* signed *B. Webb, London, By the King's Patent*
•**Case:** plain silver cases, the inner case *hallmarked 1799* and with *maker's mark NTW in cameo for Nicholas Thomas Wood,* outer case with *rubbed hallmark which appears to read 1816 to inside of bezel*, pendant hallmarked *1816* compass locking slide to bezel
diameter 60 mm

It is possible that one or two makers, in addition to Benjamin Webb, took up Peckham's patent, however, perhaps fewer than a dozen of these watches survive. John Peckham stated in his patent no. 2280 of 1798 that his was "*A new and improved method of constructing a watch so as to unite it with a mariner's compass*". His idea was to "*substitute for those works which are usually made of steel, which are near enough to effect in the smallest degree the free action of the magnetic needle, works made of gold, silver, or any other metal or admixture of metals which have no influence on the magnetic needle".* The movement includes several parts, which one would normally expect to be of steel, that are of brass, in particular the screws, but, of course the balance spring, fusee chain and arbors have to be steel.

F.J. Britten in *Old Clocks and Watches and their Makers* notes a watch by Benjamin Webb with compass patented by John Peckham. Webb was made an honorary Freeman of the Clockmakers' Company in 1787, he was registered at 21 St. John Square in 1778-1790 and 3 Red Lion Street 1806-1810 (see op. cit. ACC Edition, p. 504).

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 319, pl. 200

£ 4,000-7,000
€ 5,100-8,900 US$ 5,800-10,200

51

RALPH GOUT, LONDON

A FINE AND RARE GILT-METAL PEDOMETER WATCH WITH SADDLE CASE

CIRCA 1800, NO. 38 & 197



• **Movement:** gilded full plate, verge escapement, pierced and engraved balance cock decorated with military trophies, diamond endstone, cylindrical pillars, fusee and chain, *signed By the King's Letters Patent, Ralph Gout, London, 197,* gilt-metal dust cap *signed and numbered 197*
• **Dial:** white enamel, subsidiary dial for hours and minutes with Roman numerals, two subsidiary dials recording 10 and 100 paces, outer ring for recording to 10 thousand paces with kinked hand to clear hand-setting square of time subsidiary dial
• **Cases:** gilt metal case, pendant with activation for the pedometer mechanism through its centre, gilt-metal saddle case with circular framed section to house the watch spring-loaded on vertical runner, saddle case's borders and bezels decorated with stylised floral, geometric motifs and a tent framing a blank cartouche in front of the pendant, inner *case with maker's mark IN incuse (James Nevill)* and *numbered 197,* outer saddle case with *maker's mark TG* and *numbered 38 & 197*
length of saddle case, 22.5 cm; diameter of watch 56 mm

This pedometer watch was made according to patent 2351 which Ralph Gout took out in November 1799, shortly before the present example was made. His short series of pieces had small differences. The saddle case has strap fittings and the watch is set in a cage mounted on a spring-loaded vertical runner, a cord is attached to the saddle case at one end and a lever which passes through the watch pendant to the pedometer mechanism at the other.

For similar pedometer watches by Ralph Gout with matching saddle cases, see Cecil Clutton and George Daniels, *Watches*, 1965, pl. 344 and 3rd Edition (1979) pl. 183. T.P. & T.A Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, pp. 160-161, pl. 94.

PROVENANCE

Sotheby's Geneva, *The Collection of a Gentleman*, 17th May 2000, lot 81

LITERATURE

Terence Camerer Cuss, *The English Watch* 1585-1970, 2009, p. 323, pl. 203

£ 7,000-10,000
€ 8,900-12,700 US$ 10,200-14,500


RALPH
GOUT
LONDON

52

VULLIAMY, LONDON

A VERY FINE GOLD DUMB HALF QUARTER REPEATING CENTRE SECONDS DUPLEX WATCH WITH BI-METALLIC SPIRAL COMPENSATION
1799, NO. NSU

• **Movement:** gilded full plate, duplex escapement, screw-set balance, bi-metallic spiral compensation mounted to revolving plate with mircometer screw towards edge of backplate, decoratively pierced and engraved balance bridge, diamond endstone, maintaining power, original repeating spring *signed and dated 'Bell...July 1799',* fusee and chain, *unsigned* dust cap, *movement signed and coded Vulliamy, London nsu*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold beetle and poker hands, steel centre seconds
• **Case:** gold, engine-turned case back centred with the *armorials of Edward Lascelles*, both bezels decorated with engraved stylised leaf-form decoration, the band with concealed catch above 2 o'clock for opening case front and above 10 o'clock for opening the case back which is hinged to reveal a plain gilded dust cap with winding square, start/stop slide beneath bezel between 2 and 3 o'clock, *case hallmarked 1799* and with *maker's mark GR for Gaspard Richard,* with a mahogany fitted box with sliding cover and a key
diameter 61 mm

PROVENANCE

Edward Lascelles, Earl of Harwood, London
Christie's South Kensington, *Property of a Nobleman*, 23rd June 2004 lot 155

LITERATURE

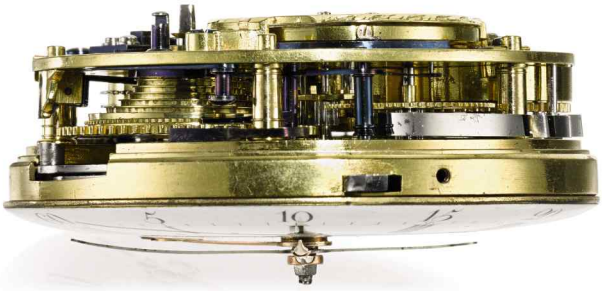
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 320-321, pl. 201

£ 30,000-50,000
€ 38,100-63,500 US$ 43,300-72,500

The Arms to the case back are those of Edward Lascelles M.P.(1740-1820), who was created 1st Earl of Harewood in 1812. Edward was the cousin and heir of Edwin Lascelles (1713-1795), 1st Baron Harewood, who died childless in 1790. Edward inherited the family seat of Harewood House, an important estate designed by architects Robert Adam and John Carr with landscaping by Capability Brown. Harewood house was built by Edwin Lascelles between 1759 and 1771.

From around 1792, Justin Vulliamy began signing his watches simply 'Vulliamy', his son Benjamin having been in the business for some years. Justin Vulliamy died in 1797. The Vulliamys used a bridge cock when they fitted bi-metallic spiral compensation. This is mounted on a revolving plate, the position of which can be altered with a micrometer screw fixed near the edge of the top-plate; regulation is by means of an arm and scale opposite. Interestingly, the tool for making the compensation – sometimes called the 'Chelsea Bun' – is thought to be the one which Benjamin Vulliamy purchased in the sale of Larcum Kendall's workshop at Christie's in December 1790. For a very similar watch having the Arms of the Dashwood family, see The Atwood Collection, Sotheby's New York, 11 December 1986 lot 105.

Justin Vulliamy was the founder of three generations of watch and clockmakers who were active between 1730 and 1854. He was the partner of Benjamin Gray between 1730-1775. Justin's son Benjamin was active from 1775-1820 and Benjamin's son, Benjamin Lewis continued the business until his death in 1854. The Vulliamys are especially well known for their use of the duplex escapement.





detail of case back




LONDON

53

JOHN GRANT, LONDON

AN IMPORTANT EARLY LEVER WATCH WITH REGULATOR TYPE DIAL IN LATER CASE
CIRCA 1800, NO. 2315

• **Movement:** gilded full plate jewelled movement, lever escapement, early 'YCC' brass balance with two bi-metallic compensation affixes, free sprung blued steel helical spring, narrow balance cock with ruby endstone, cock and barrel plate with neo-classical engraving, fusee and chain, cylindrical pillars • gilt-metal dust cap • *movement and dust cap signed and numbered Grant, Fleet Street, London 2315*
• **Dial:** white enamel regulator type dial, hour dial with Roman numerals above and subsidiary seconds below, outer Arabic minute ring, blued steel hands • *dial signed*
•**Case:** *later* high quality plain *unsigned* case
diameter 54 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 324, pl. 204
Anthony G. Randall, *The Time Museum Catalogue of Chronometers,* 1992, p. 186
Cecil Clutton and George Daniels, *Watches*, 1965, p. 114 and figs. 45 & 376-377, 3rd Edition (1979) p. 121, figs. 26 & 200 a-b

£ 30,000-40,000
€ 38,100-51,000 US$ 43,300-58,000

Only eight watches by Grant are known to survive with early lever escapements and two of these, the present lot and lot 43 are included in this auction.

The present watch, no. 2315, and its escapement are examined and illustrated in detail in *Watches* by Clutton and Daniels, an extract from their discussion is as follows:

"Grant exhibited in his escapement a lightness and delicacy of construction that ensured its success from the beginning... With such lightness of components the action is very vigorous and enables the use of a longer lever; this lessens the unlocking force at the roller and, for a given displacement of the lever, reduces the lifting angle of the pallets, thus further minimizing the friction...The action of the escapement is scintillating and shows what can happen when a clever mechanic is left to play with a good idea". Clutton & Daniels, *Watches,* 1965, p. 114.

The dial's layout is typical of those used by Grant, Emery, Pendleton and others for their watches with lever escapements. The early 'YCC' balance appears to be the first of four types accredited to Robert Pennington (see lot 54). Whilst Grant continued to use a straight line lever, by this date, his pallet arms embraced four, rather than five teeth of the escape wheel. With shorter arms, inertia was reduced and the lift was more efficient; moreover the shorter impulse faces had less friction, (see Camerer Cuss, *The English Watch*, p. 324).

For a note on John Grant, see lot 43.

"The action of the escapement is scintillating and shows what can happen when a clever mechanic is left to play with a good idea."

CLUTTON & DANIELS
Watches, 1965, p. 114.








GRANT
LONDON


GRANT
London

54

ROBERT PENNINGTON, LONDON

AN EXCEPTIONAL BRASS CASED MARINE CHONOMETER IN BRASS MOUNTED MAHOGANY BOX WITH KEYLESS WINDING
CIRCA 1801-1802, NO. 1/430

• **Movement:** gilded movement, Arnold type detent, gold escape wheel, 'YCC' type one balance with three arms and two semi-circular bi-metallic affixes, helical spring, plain balance cock with diamond endstone, keyless winding work visible to the backplate, fusee and chain • *movement signed Pennington, London 1/430*
• **Dial:** silvered regulator type dial, 24-hour dial above with Arabic numerals, Crown and Royal Cipher within, large subsidiary seconds dial, outer Arabic minute track, blued steel hands • *dial signed*
• **Case:** plain brass case, outer original mahogany brass mounted deck case, the heavy brass lid *engraved Pennington London*, lock to the front, side with recess for winding, brass base with short cylindrical feet, with key to deck case
width of box 117 mm, case diameter 95 mm

PROVENANCE

Christie's London, 12th June 1996, lot 404

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 326-327, pl. 206

£ 60,000-80,000
€ 76,500-102,000 US$ 87,000-116,000

This exceptional chronometer was almost certainly made for the purposes of land survey and may well have belonged to the Royal Board of Ordnance, the coronet and GR cipher engraved on the dial denoting the Board's ownership. The first ordnance survey map (of Kent) was published on 1st January, 1801 and about a third of England and Wales was mapped at the one inch scale over the next twenty years.

Robert Pennington was active in Camberwell from c. 1780-1816. He was an important member of a team assembled by Thomas Mudge Junior to produce marine timekeepers to his father's designs. Approximately 30 of these Mudge timekeeper copies were made in the latter part of the 1790s. Pennington's contribution to the development of precision timekeeping included an improved and lighter form of bi-metallic compensation balance that incorporated screws rather than weights.

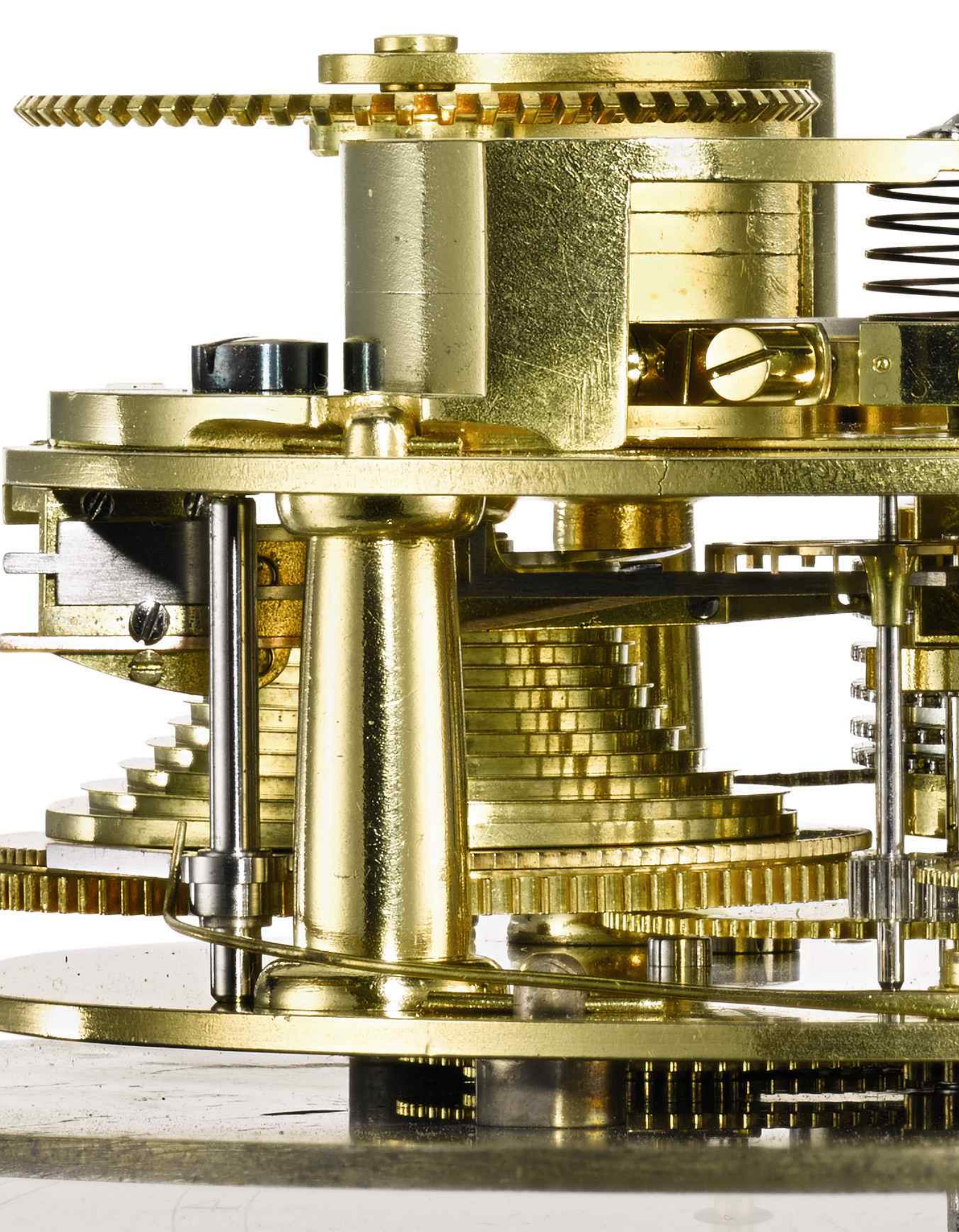
The present marine chronometer has an early form of the so-called 'YCC' balance which is the first of four types accredited to Pennington (see Vaudrey Mercer, *Antiquarian Horology*, Spring 1981). It was Pennington's balances that led directly to the bi-metallic balance, used almost universally for the rest of the 19th and much of the 20th century.

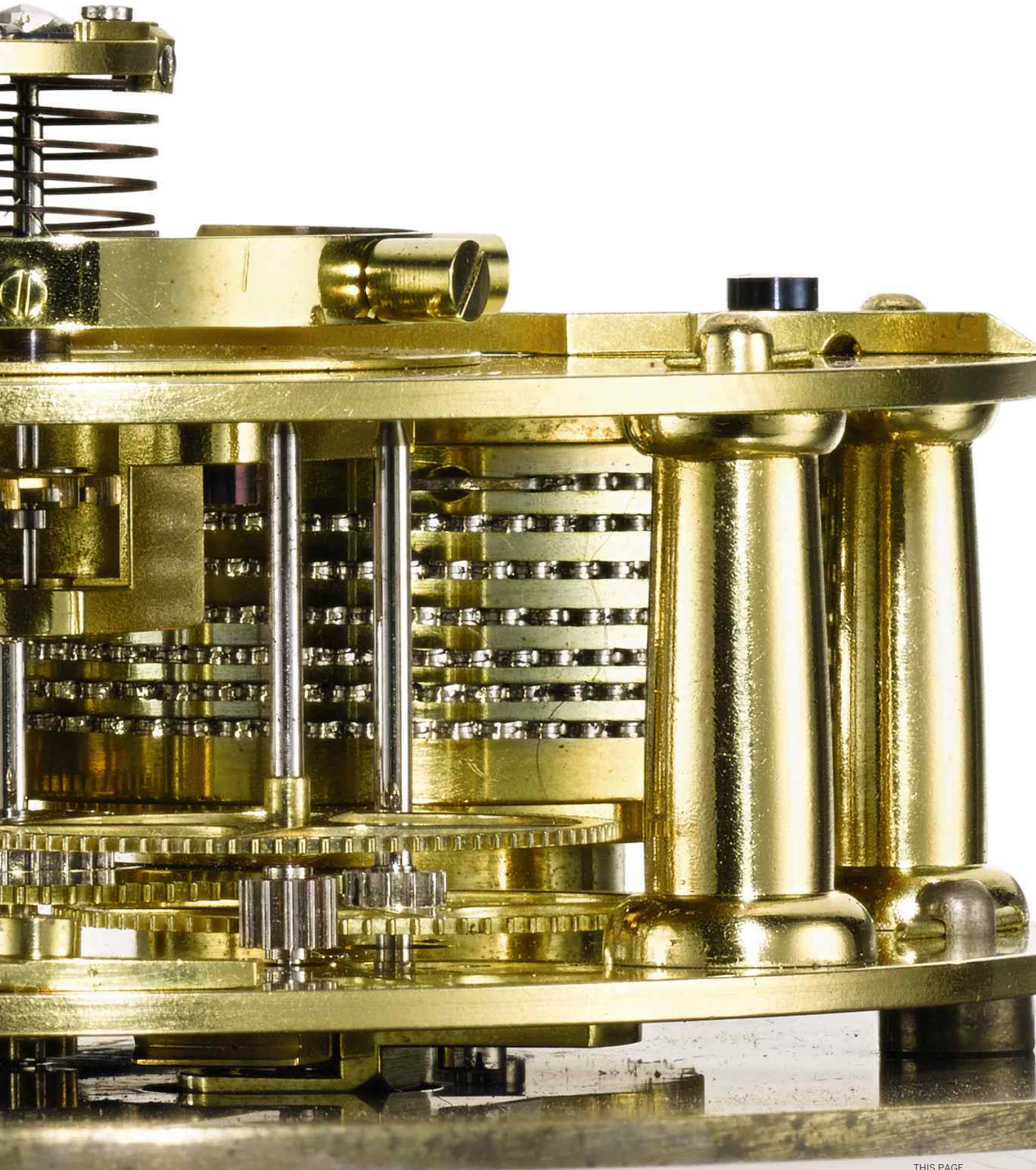
The double mainspring barrel assembly is similar to that employed by Thomas Mudge in his No. 1 timekeeper. When the present chronometer by Pennington was sold at Christie's in June 1996, it was noted that both springs were signed *K Clark,* it is likely that the K is an R for Robert Clark who is known to have worked for John Roger Arnold, and almost certainly others. Anthony Randall in *Watches in the British Museum* (V1, 1990, pp. 181-182) provides details of the system, calculations and a diagrammatic drawing by David Penney. The system has the advantage of allowing less frictional loss of power at the fusee and barrel pivots and the combined lengths of the two springs allow for a lower reduction in the gear train, again resulting in lower frictional losses in the train. These advantages are partially offset by the reduction in available height and barrel diameter. The movement is wound via an external mechanism of Margetts-type, which is accessible in a recess of the hexagonal mahogany two-tier outer case.






60
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10
40
20
30
Pennington
London





THIS PAGE
LOT 54

55

BROCKBANKS, LONDON

A VERY FINE SILVER POCKET CHRONOMETER WITH PETO'S CROSS SPRING DETENT
1807, NO. 641

• **Movement:** gilded full plate, Peto's cross-detent escapement, jewelled wheel train, three-arm balance with three bi-metallic rims each with travel limit screws, highly polished steel weights with lateral and timing screws, blued steel helical spring, balance cock engraved with trophies of war, ruby endstone, *signed Brockbank's, London, no. 641*
• **Dial:** white enamel, Roman numerals, large subsidiary seconds, gold spade hands, *signed Brockbanks, London*
• **Case:** silver case, fixed cuvette, plain polished back and bezel, the pendant with split push piece for releasing bezel and back independently, case back *hallmarked 1807* and with *maker's mark TC for Thomas Carpenter*
diameter 65 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 342, pl. 217

£ 12,000-18,000
€ 15,300-22,900 US$ 17,400-26,000

The movement of this watch incorporates James Peto's cross-detent escapement which research suggests was introduced in the late 1780s. James Peto (active c. 1780-1800) was an employee of the Brockbanks and invented his variant of the spring detent escapement. It combined Arnold's in-tension detent and Earnshaw's impulse, but had high inertia causing considerable friction between it and the passing spring, and the use of oil was necessary. Earnshaw, who himself had worked for the Brockbanks, accused Peto of deliberately altering his own (Earnshaw's) spring detent escapement to evade Wright's patent of Earnshaw's spring detent escapement (see lot 39). Earnshaw accused Peto of acting with the encouragement of the Brockbanks. For an examination and discussion of Earnshaw's account see Vaudrey Mercer, *John Arnold & Son*, 1972, p. 90-92.

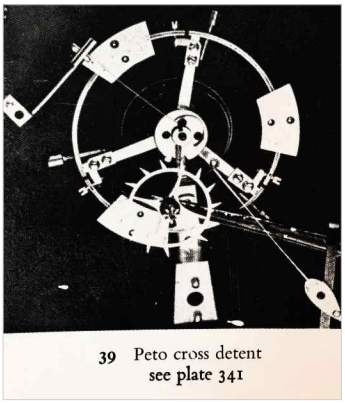
The brothers John and Myles Brockbank used Peto's cross-detent in several of their watches. Interestingly, as Cecil Clutton and George Daniels pointed out in their book, *Watches,* "*Breguet thought so well of it* [Peto's cross-detent] *as to introduce it into at least two of his finest tourbillons made after 1810"* (see op. cit. 1965, p.144 and figs. 39 & 407-408). Peto's cross-detent, as seen in the present watch, has a very pleasing action and is complimented by the impressive balance with its highly polished steel weights.

A diagram of Peto's cross-detent and illustrations of Brockbanks' distinctive balances, can be found in the two-part article of the firm by F. von Osterhausen, *Antiquarian Horology,* September & December 2001.

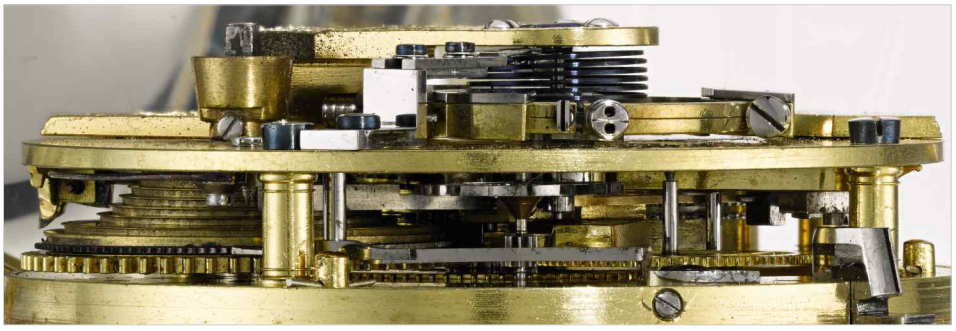
For a note on Brockbanks, see lot 44.

"Breguet thought so well of it [Peto's cross-detent] as to introduce it into at least two of his finest tourbillons made after 1810."

CLUTTON & DANIELS
Watches, 1965, p.144 and figs. 39 & 407-408.


39 Peto cross detent
see plate 341

The George Daniels Educational Trust




Brockbanks
No
641


BROCKBANKS
LONDON
60
10
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56

MCC

JOHN ROGER ARNOLD, LONDON

A VERY RARE AND HIGHLY UNUSUAL SILVER MARINE CHRONOMETER TIMEPIECE
1807, NO. 211

•**Movement:** brass movement, spring detent escapement, 'Z + O' type balance with bi-metallic rims and interior steel ring screwed to the two arms with moveable weights, plain cock with steel adjustable arm for blued steel helical spring • *movement signed John R Arnold, London Invt & Fecit No. 211*
•**Dial:** white enamel dial, Roman numerals, subsidiary seconds, blued steel hands, • *dial signed and numbered*
• **Case:** large and deep silver case, plain sides with ribbed bezels, the hinged back with large disc-form shutter with crest of the Acland family above and monogram beneath, *case hallmarked 1807,* case maker *possibly TH* in a cameo • with a wooden travelling case and silver key
diameter 85 mm

PROVENANCE

Christie's, London, 6th December 1978, lot 90
Sotheby's, Geneva 17th May 2000, lot 84

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 342, pl. 218
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763-1862,* 1997, pp. 331-332

£ 15,000-25,000
€ 19,100-31,700 US$ 21,700-36,100





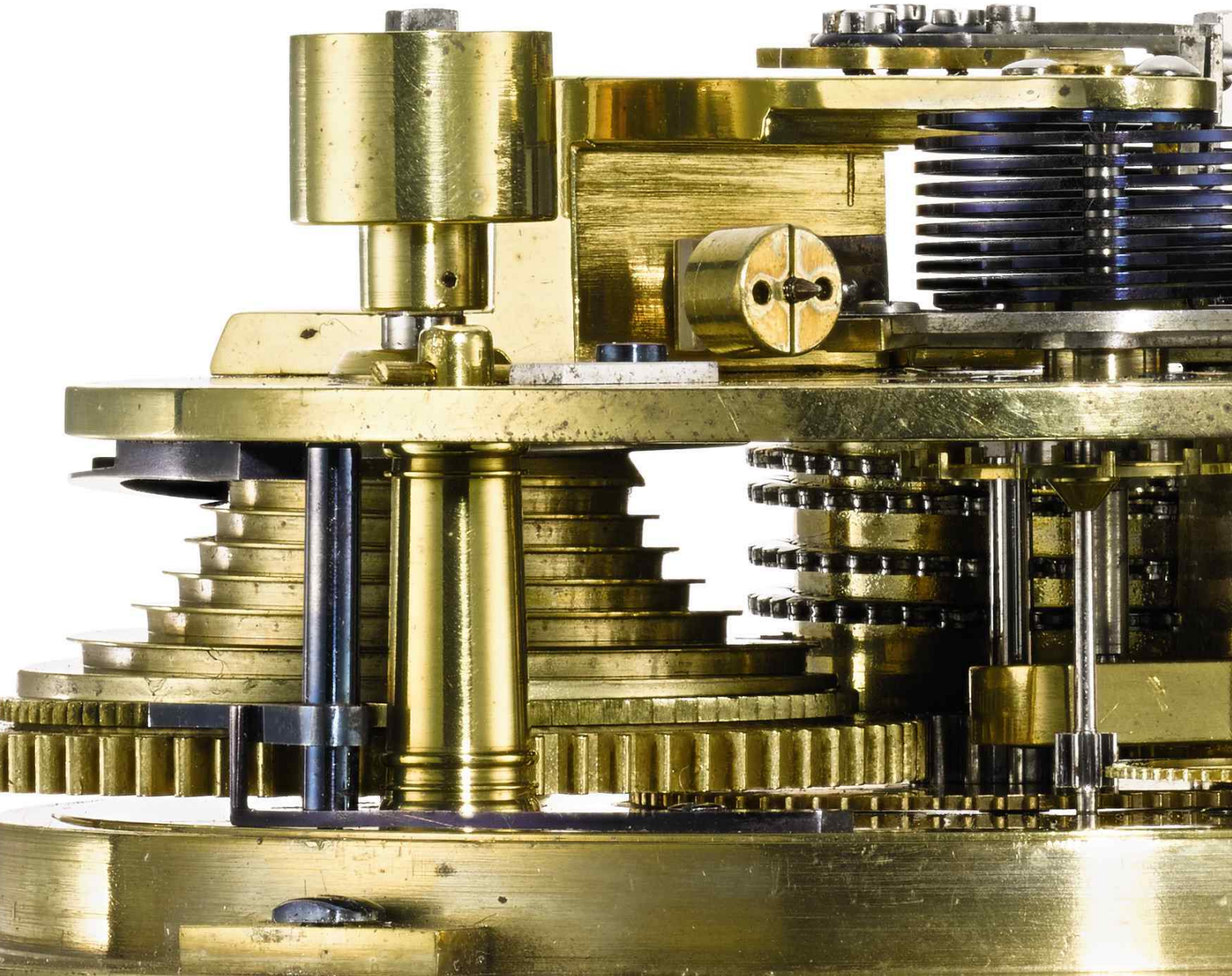

Arnold
211

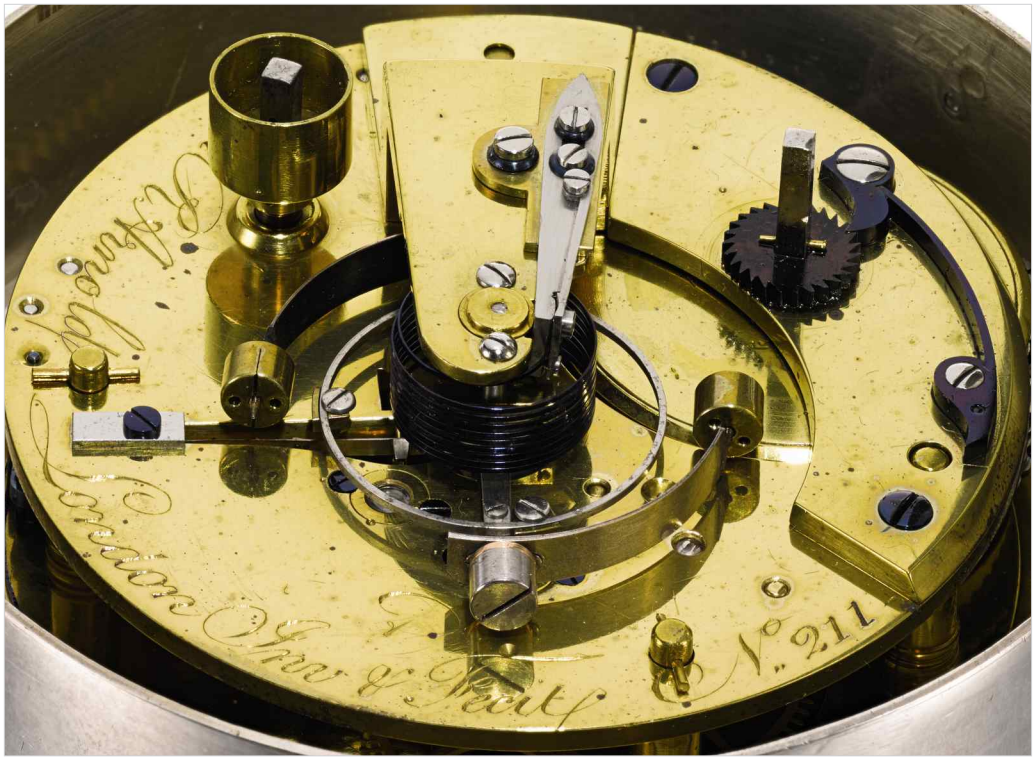
This highly unusual marine timepiece is the only one of its type known by John Roger Arnold, and may have been the only one made. The crest to the outside case back is that of Charles Richard Dyke Acland, second son of Sir Richard Dyke Acland. Charles Acland married Charlotte Templer in 1819 and died without issue at the Cape of Good Hope in 1828, while in command of the ship *Helicon*. Acland's family were well-connected and prosperous (his mother and sister-in-law were both members of the Hoare banking family) and it would not have been surprising to find them commissioning an expensive item such as this. Acland would have been 14 years old in 1807 and entering naval college.

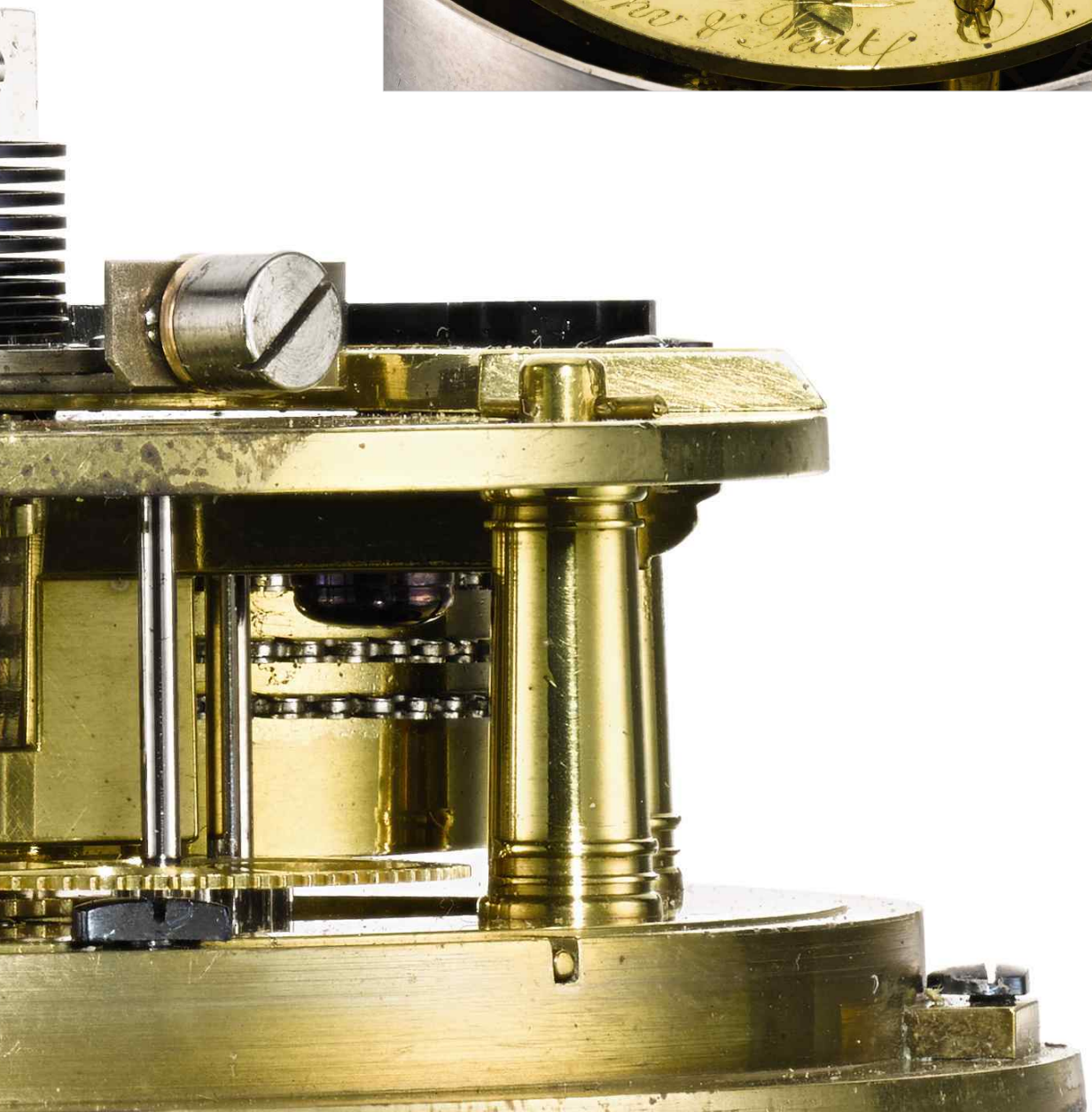
The combination of silver case, pendant and bow and enamel dial sets this piece apart from Arnold's series of marine timepieces. These, probably numbered from 200, were, up to about 223, fitted in octagonal wooden boxes (see Vaudrey Mercer, *John Arnold & Son*, 1972, p. 219). The balance is 'Z+O' type, a very unusual variant of the simpler 'Z' type. Vaudrey Mercer mentions a diagram by J. R. Arnold of the 'Z+O' type which is dated 1804 (see op. cit. text to pl. 157). In addition to the bi-metallic rims of the standard 'Z' balance, there is an interior ring of steel screwed to the two arms with three movable weights. The cock carries a steel adjustable arm for the helical spring stud.

John Roger Arnold was born on February 13th, 1769. He was apprenticed to his father John Arnold on June 2nd, 1783 at the age of 14. At the age of 18, in 1787, John Roger Arnold was taken into partnership by his father, three years before the completion of his apprenticeship. Abraham-Louis Breguet had, for many years, been a great admirer of the work of John Arnold and, in 1792, the latter sent his son to Paris to work with Breguet. John Roger returned from Paris a year later and, in June 1796, was made a Freeman of the Clockmakers' Company, and became Master of the Clockmakers' Company in 1817. John Roger Arnold died on 26th February, 1843. A detailed account of John Roger Arnold's life and work can be found in Vaudrey Mercer, *John Arnold & Son,* 1972, pp. 147-168.

For a note on John Arnold, see lot 36.




Arnold
London
No. 211



57

MCC

JOHN ROGER ARNOLD, LONDON

A RARE AND INTERESTING POCKET CHRONOMETER IN LATER PURPOSE MADE SILVER CASE
CIRCA 1809-1810 NO. 2095

• **Movement:** gilded full plate, Arnold spring detent escapement, 'Z' balance, blued steel helical spring, diamond endstone, standing barrel, unusual 21,600 train, *signed Jn R Arnold, London Invt et Fecit No. 2095*
• **Dial:** white enamel, Roman numerals, large subsidiary seconds, blued steel spade hands, subsidiary seconds hand with gold boss, *signed Arnold 2095*
• **Case:** *later* custom made, engine-turned back, band and bezel, plain hinged silver cuvette with winding aperture, case and cuvette *hallmarked 1856* and with *maker's mark HWG in cameo for Henry William Griffin,* pendant also *hallmarked 1856* diameter 52 mm

LITERATURE

Terence Camerer Cuss, *The English Watch* 1585-1970, 2009, p. 347, pl. 221
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763-1862,* 1997, pp. 217-218
Vaudrey Mercer, *Arnold & Son,* 1972, p. 213

£ 7,000-10,000
€ 8,900-12,700 US$ 10,200-14,500

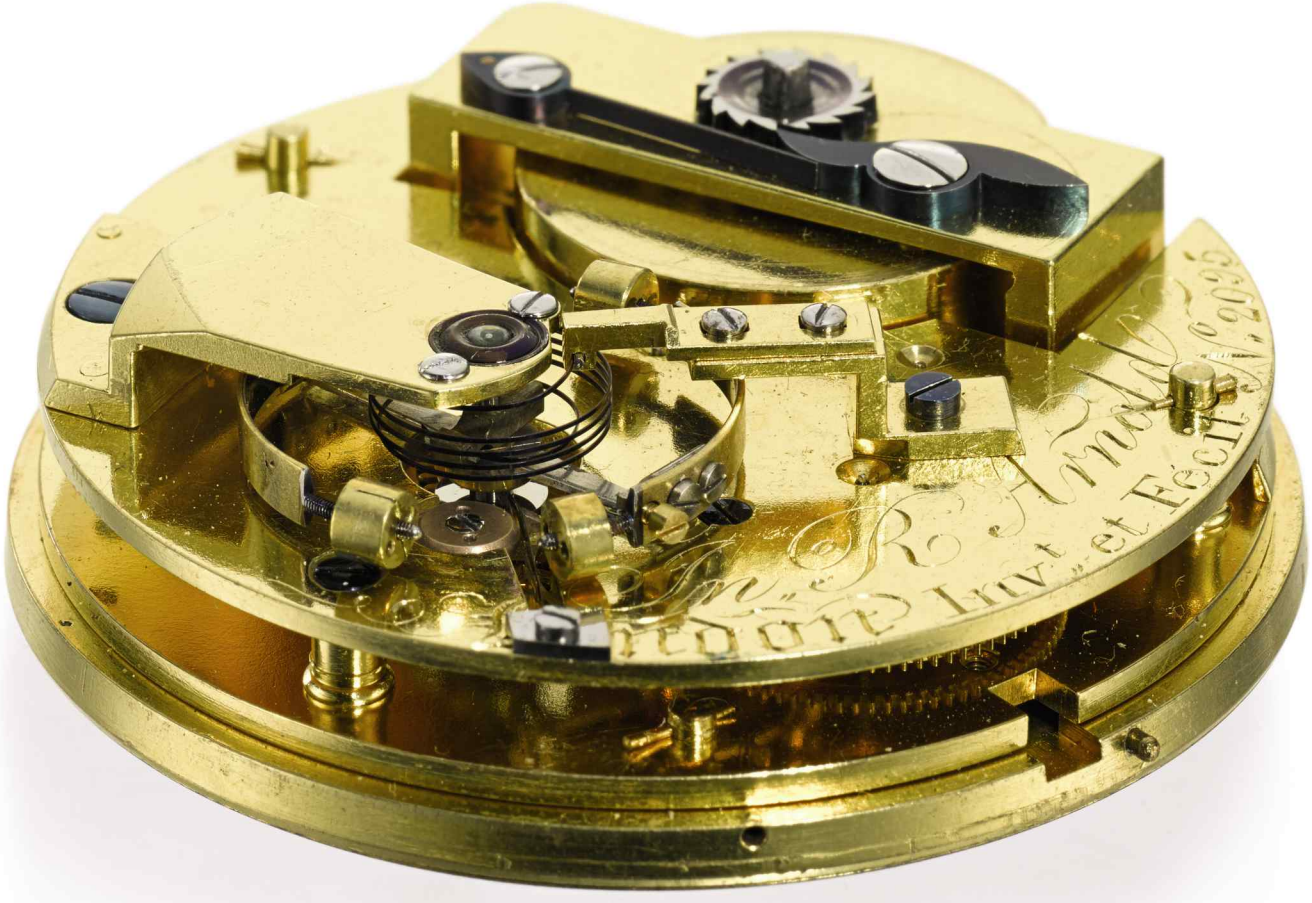
The present watch, no. 2095, is one of two very interesting watches by John Roger Arnold to survive from circa 1809-1810. The second watch, which is also in a later case and is successively numbered 2096, is illustrated in Vaudrey Mercer, *Arnold & Son,* 1972, pl. 181. Like no. 2095, no. 2096 also has a going barrel and both 2095 and 2096 have trains with 21,600 BPH. As early as 1767, John Harrison suggested in his 'Principles', when discussing his timepiece H4, that a fast 21,600 train could be used to advantage in smaller timepieces. Clearly, the heavier the balance, and the slower moving it is, the more it can be affected by any sharp rotational movement. The detent escapement is especially susceptible, particularly if a twisting motion coincides with the speed and rotation of the balance. Here Arnold has employed an unusually strong balance spring and a powerful mainspring to drive it. The detent is of sufficient strength to avoid mis-locking, in order that, after unlocking, it is fast enough to return to its position of rest before the next tooth of the fast moving escape wheel arrives. Were the movement to use a fusee and chain in place of the going barrel, they would have to be of such large size as to greatly increase the size of the movement and so defeat much of the object of the exercise.

In Vaudrey Mercer's book, *Arnold & Son*, the author notes that John Roger Arnold's pocket chronometer series appears to have started around no. 1600 in the year 1800 (see op. cit. p. 157). Mercer goes on to write that the going barrel in the present watch distinguishes this chronometer from John Roger Arnold's earlier pieces, noting that Arnold had begun to use a going barrel in 1807 in his Marine chronometers (see op. cit. p. 157).

For a note on John Roger Arnold, see lot 56.







58

ROBERT PENNINGTON, LONDON

A FINE SILVER CONSULAR CASED POCKET CHRONOMETER IN WOODEN DECK BOX
1811, NO. 224

• **Movement:** gilded full plate movement, Earnshaw-type spring detent escapement, *Pennington's* 'double L' bi-metallic balance with curved brass piece and limiting screw at end of each of the two arms, blued steel helical spring, plain balance cock, diamond endstone, plate cut away to allow viewing of engagement of detent and escape wheel, fusee and chain, cylindrical pillars, *signed Robert Pennington, London, 224*

• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold spade hands, blued steel subsidiary seconds hand, *signed Robert Pennington, London* and *numbered 224*

• **Case:** plain silver, hinged back opening to reveal fixed silver cuvette with winding aperture, bezel with screw to fix movement, Regency pendant, *hallmarked 1801 with maker's mark IN incuse for John Nevill*, wooden deck box with lock and key, brass observation slide *signed Pennington, London* diameter 57 mm, length of deck box 134 mm

Robert Pennington's development of the bi-metallic compensation balance was an important contribution to the advancement of precision timekeeping (see lot 54). The present watch incorporates Pennington's so-called "double L" bi-metallic balance which has a curved brass piece and a limiting screw at the end of each of the two brass arms.

Although Pennington seems to have supplied the trade with both his own escapements and complete watch movements for the majority of his career, from about 1810 he began to sell a few more watches, especially chronometers, under his own name. It is likely that the majority of Pennington's signed watches were intended for marine use and would have been supplied with mahogany deck boxes such as that with the present piece.

For a similar watch by Pennington, no. 162, see: T.P & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, p. 177, pl. 105. For a note on Pennington, see lot 54.

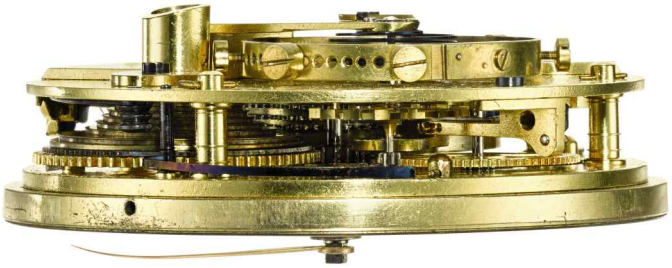
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 349, pl. 223

£ 8,000-12,000
€ 10,200-15,300 US$ 11,600-17,400









59

WILLIAM WAIGHT, BIRMINGHAM

A GOLD OPEN-FACED PUMP WIND MASSEY TYPE I LEVER WATCH
1816, NO. 440

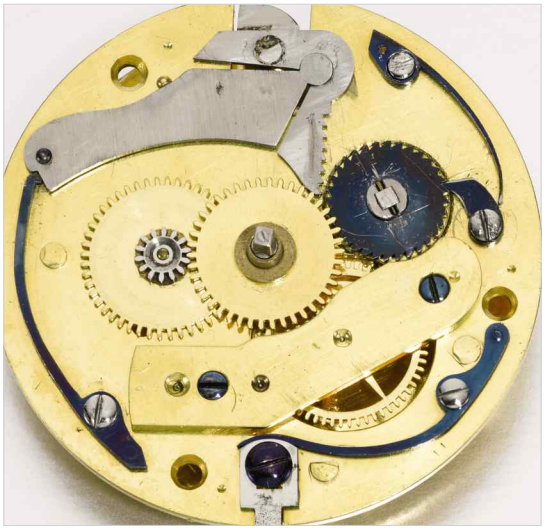
• **Movement:** gilded full plate, lever escapement with Massey 'Type I' roller, ratchet toothed escape wheel, plain steel three-arm balance, decoratively engraved balance cock signed *Massey's Patent,* diamond endstone, *Bosley's* form of regulation, standing barrel, cylindrical pillars, *movement signed Waight, Birmingham, No. 440*
• **Dial:** gold, chapter ring with polished Roman numerals against a stippled ground, outer minute ring, decoratively engine-turned centre, gold spade hands
• **Case:** gold, engine-turned case back, ribbed band, case back with *London 18kt gold hallmarks for 1816* and with *maker's mark LC incuse with scroll above for Louis Comtesse*
diameter 50 mm

Signed by William Waight, this watch incorporates Massey's Patent. Edward Massey, a Coventry maker, was born in 1772. In November 1814, Massey was granted patent 3854 to cover both his first form of lever escapement and his pump winding mechanism. The winding is activated by a ratchet mounted on the going barrel arbor which is wound by a spring-loaded rack operated when the pendant is depressed. Massey's contribution to the development of the lever escapement was important as he was the first maker to introduce a simple and reasonably priced version of the escapement, thereby helping to transform the escapement's commercial potential and reviving the lever's development which had stalled since the end of the 18th century. For further information see Alan Treherne, *The Massey Family,* museum exhibition catalogue, Newcastle-under-Lyme, 1977.

LITERATURE

Terence Camerer Cuss, *the English Watch 1585-1970,* 2009, p. 356-357, pl. 228
T.P. & T.A. Camerer Cuss, *The Camerer Cuss book of Antique Watches*, 1987, p. 180, pl. 107
T. P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 83, pl. 102
Cecil Clutton & George Daniels, *Watches,* 1965, figs. 480-481, 1979, figs 263a-b

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300



detail of under dial

60

ROBERT PENNINGTON, LONDON

A RARE AND INTERESTING GOLD PAIR CASED DUMB QUARTER REPEATING DUPLEX WATCH
1812, NO. 671



• **Movement:** gilded full plate, duplex escapement, gold escape wheel, balance cock mounted with regulator and index, Pennington's bi-metallic 'double-L' type balance, diamond endstone, two steel hammers dumb quarter repeating on blocks mounted to the inside case back, fusee and chain, ribbed cylindrical pillars
• **Dial:** white enamel, Roman numerals, outer minute ring, gold spade hands, subsidiary seconds with blued steel hand
• **Case:** inner case plain polished, the back with with crest above *commemorative engraving 'Francisco Salazar, Madrid, 1784',* plain polished outer case, long plunge pendant, inner case back, outer case back and bezel all *hallmarked 1812* and with incuse *maker's mark IN for John Nevill,*
diameter 60.5 mm

This very fine watch has a number of features that are characteristic of Pennington's work, the 'double-L' balance being especially notable (see lot 58 for a note on this balance type). The cock mounted regulator is an early example of its type in an English watch; the cock table has a cut out for the curb pins.

Amongst the watch papers inside the case back is a Pennington paper which reads: "Pennington Chronometer Maker, corner of Orchard Row, Camberwell, London, Clocks and Watches of All Kinds."

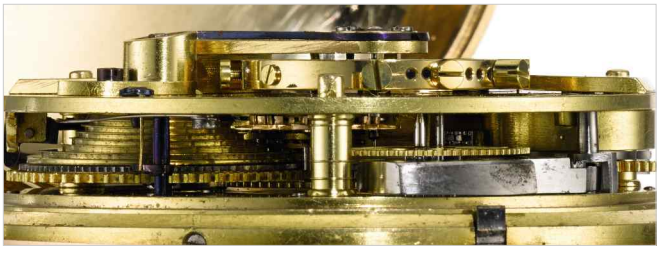
For a note on Robert Pennington see lot 54.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 350, pl. 224

£ 10,000-15,000
€ 12,700-19,100 US$ 14,500-21,700





61

MCC

BARRAUD, LONDON

A FINE GOLD CONSULAR CASED POCKET CHRONOMETER
WITH UNUSUAL SECONDS
CIRCA 1818, NO. 180

• **Movement:** gilt full plate movement, *Arnold's* spring detent escapement with *Harrison's* maintaining power, free-sprung bi-metallic compensation balance, blued steel helical spring, decoratively engraved cock with grotesque mask, diamond end-stone • *movement signed Barraud, Cornhill, London and numbered 180*
• **Dial:** white enamel dial, Roman numerals, subsidiary seconds calibrated in four second divisions, gold hands, blued steel subsidiary seconds hand, *signed Barraud, Cornhill, London and numbered 180*
• **Case:** plain 18k yellow gold consular case, hinged back revealing fixed gold cuvette with winding aperture, case *hallmarked* 1818 and with *maker's mark LC incuse for Louis Comtesse*
diameter 53.5 mm

This watch is an 1818 updating by Barraud of an earlier watch probably supplied by George Jamison to him, circa 1800.

In a letter addressed to Will Andrewes, then curator of the Time Museum, on November 22nd, 1978, Cedric Jagger proposes an explanation for the four second divisions. He notes that, with an escapement beating two fifths, the second hand coincides with every other division only, so that on a conventional ring it will not always meet exactly with the numbered divisions. The seconds ring layout on this dial therefore allows for a more precise reading. The movement incorporates Harrison's maintaining power which was designed to prevent the watch stopping whilst being wound. When such watches were used for navigational purposes, the consequences of a stopped watch are obvious, since it could impact the correct charting of a ship's position, thereby endangering the crew.

Paul Philip Barraud was born in London on 5th December, 1752. He was admitted to the Clockmakers' Company in 1796 and elected Master in 1810 and 1811. With the help of George Jamison and William Howells, he was able to offer a simplified version of Mudge's chronometers Green and Blue, to the Admiralty at a price of 90 Guineas.

PROVENANCE

Time Museum, Rockford, Illinois Inventory no.1149
Masterpieces from the Time Museum, Sotheby's New York, 2nd December, 1999, lot 8

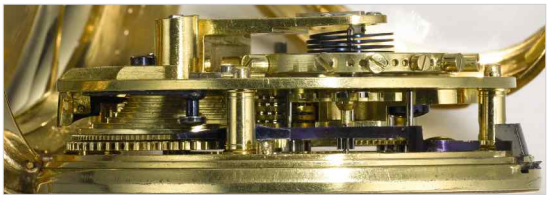
LITERATURE

A. G. Randall, *The Time Museum Catalogue of Chronometers*, Rockford, 1992, cat. No. 12, p. 71
Cedric Jagger, "Paul Philip Barraud", *The Supplement*, The Antiquarian Horological Society, 1979, p. 230

£ 4,000-7,000
€ 5,100-8,900 US$ 5,800-10,200









62



63

62

JOSEPH GODFREY, SUDBURY

A CHARMING SILVER PAIR CASED VERGE WATCH WITH SUBSIDIARY SECONDS IN THE FORM OF WINDMILL SAILS
1807, NO. 5968

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, movement stop slide at 3 o'clock, fusee and chain, cylindrical pillars, *signed and numbered Josh. Godfrey, Sudbury, 5968*
• **Dial:** with polychrome enamel centre depicting a lakeside scene with a fisherman, sailing boat, a driver with his horse in the foreground and a windmill with four gold sails forming the subsidiary seconds, outer white chapter ring for the hours with Arabic numerals and a minute ring, gold spade hands
• **Case:** silver inner, the back with monogram *'LB' dated March 19, 1808,* long cylindrical pendant, plain outer case, both cases *hallmarked 1807* and with *maker's mark TB incuse for Thomas Bligh*
width 60 mm

Appropriately signed by a Sudbury maker, since the dial scene certainly reminds one of the Suffolk countryside, the present watch is an excellent and early example of this type of painted dial watch. The charming pastoral scene is dominated by the windmill, the sails of which form the subsidiary seconds.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 341, pl. 216

£ 1,500-2,500
€ 1,950-3,200 US$ 2,200-3,650

63

J. FREEMAN, LONDON

A LOVELY GILT-METAL AND TORTOISESHELL PAIR CASED VERGE WATCH
CIRCA 1810, NO. 5143

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock, fusee and chain, cylindrical pillars, *signed J. Freeman, London, 5143*
• **Dial:** white enamel dial, Arabic numerals, outer minute ring, the centre with polychrome enamel painted coastal scene with a British man-of-war in full sail, an inn and a smoking figure on a beer barrel, gold serpentine hands
• **Case:** plain gilt metal inner case, outer case tortoiseshell covered, both cases with *maker's mark J.P in rectangular cameo (probably John Palmer)*
width 56 mm

The naively painted dial shows a patriotic scene with a smoking man watching as a British war ship sails out to sea. The inn in the background has a hanging sign suggesting the Anchor Inn. Written to the back of the dial is "Ships" and what may be the initials FH. Although there are a few makers listed from the period with the name J. Freeman, this watch may be by Joseph Freeman who began his apprenticeship in 1778.

Baillie, in *Watchmakers and Clockmakers of the World*, lists a Joseph Freeman working in London who was apprenticed in 1778.

PROVENANCE

Bonhams, 19th September 2006, lot 11

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 351, pl. 225

◉ **£ 1,000-1,500**
€ 1,300-1,950 US$ 1,450-2,200



64

64
FREDERICK LAWRENCE, LOUTH

AN AMUSING SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED DIAL
1855, NO. 35962

• **Movement**: gilded full plate, verge escapement, pierced and engraved masked balance cock, fusee and chain, cylindrical pillars, *signed F. Lawrence, Louth, 35962*
• **Dial**: white enamel, Roman numerals, outer minute ring, the dial with polychrome enamel painted scene of farm workers in a cart driven by 2 horses
• **Case**: plain silver inner and outer, winding aperture to inner case back, Regency pendant, *both cases hallmarked London 1855 and with maker's mark IW incuse for John Williams or John Weston*
diameter 57.5 mm

Painted dials depicting pastoral and usually idealized views of the countryside became fashionable in the second half of the 18th century . Almost exclusively found on provincially made watches, the popularity of painted dials of this type ensured their continuing production well into the 19th century. The scenes often suggest a witty narrative, in this instance, the viewer is encouraged to wonder that the haymakers are only in a hurry since their working day is over and they are doubtless heading for the pub. In truth, life had become increasingly hard for labourers during the period, with the removal of grain import controls and duties.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 402, pl. 255

£ 800-1,200
€ 1,050-1,550 US$ 1,200-1,750



65

65
S. SAMUEL, LOUTH

A DELIGHTFUL SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED DIAL
1817, NO. 215

• **Movement:** gilded full plate, verge escapement, pierced and engraved masked balance cock, diamond endstone, *Bosley* type regulation, fusee and chain, cylindrical pillars, *signed S. Samuel, Louth, No. 215*

• **Dial:** white enamel, the numerals spelling *James Lymen* with a radiant sun at 12 o'clock and crescent moon at 6, outer minute ring, the dial with polychrome enamel painted scene of a pastoral scene, gold skeletonised spade hands

• **Case:** plain silver inner and outer, winding aperture to inner case back, regency pendant, both cases *hallmarked Birmingham 1817* and with *maker's mark HH incuse probably Hannah Howard, Coventry*
diameter 55 mm

The scene to the dial's centre, painted in a naïve manner, is loosely after 'Evening' by William Hamilton (1751-1801). The hour chapters are made up of the 10 letters of the name James Lymen with a radiant sun at 12 and crescent moon at 6 o'clock.

A Samuel Samuel is listed as working in Louth, Lincolnshire during this period.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 360, pl. 231

£ 1,000-2,000
€ 1,300-2,550 US$ 1,450-2,900



66



67

66
PRINCE & CATTLES, YORK

AN UNUSUAL SILVER HALF-HUNTING CASED WATCH WITH SHIP'S BELL INDICATION
1814, NO. 909

• **Movement**: gilded full plate movement, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, Bosley's form of regulation, fusee and chain, cylindrical pillars, *signed Prince and Cattles, York, 909*
• **Dial**: white enamel, small central dial indicating standard time with Arabic numerals for viewing through case front aperture, outer chapter ring for ship's watches or 'bells'
• **Case**: plain silver, glazed aperture to the front, the back with engraved crest and W beneath an engraved dedication: *'Given to Roger Pierce for Good Conduct'*, Regency pendant and bow, case back and cover *hallmarked Chester 1814 and with maker's mark incuse BM*
diameter 52 mm

On board ship, the 'watch' or duty period is split up into periods of four hours. A bell is struck for each half hour of the four hour period, accruing from 1 strike for the first half hour to eight for the final half hour. The dial of the present watch has a conventional time dial to its centre, with the outer edge calibrated for the ship's bells and the number of strikes required for each hour displayed. The watch has a half-hunting style cover through which the smaller standard time dial can be viewed. The crest to the case back is one of the Willoughby de Broke (Verney) family crests, a demi-bear. The engraved dedication suggests that Roger Pierce was an employee who had served his master well.

Prince and Cattles is recorded at York between 1781 and 1827.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 354-355, pl. 227

£ 2,500-3,500
€ 3,200-4,450 US$ 3,650-5,100

67
L WELLINGTON, LONDON

A RARE SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED DIAL AND AUTOMATON SCENE
1813, NO. 9088

• **Movement:** gilded full plate, verge escapement, pierced and engraved balance cock decorated with trophies of war and a grotesque mask, fusee and chain, cylindrical pillars, small blued steel disc for rack and pinion regulation index, *signed L. Wellington, London, 9088*
• **Dial:** white enamel, Arabic numerals, outer minute ring, the dial with polychrome enamel painted scene of a fort and canons beside a sea with two war ships both flying the red ensign, the fort's gate forming an aperture within which soldiers on horseback rotate on a plate attached to the movement
• **Case:** plain silver inner and outer, winding aperture to inner case back, Regency pendant, both cases *hallmarked London 1813* and with *maker's mark TG for Thomas Gibbard*
width 58 mm

This handsome pair cased watch has an attractive painted scene with a rare automaton, comprising a revolving disc beyond the doorway in the castle's wall which simulates 'redcoats' riding past. It is interesting to compare this watch with one by John Bowen, also hallmarked for 1813, which is illustrated in *The Camerer Cuss book of Antique Watches*, p. 176, pl. 104. This has an identical arrangement so that marching soldiers may be seen through an open castle doorway. The style of painting is very similar to the present lot and is perhaps by the same hand.

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300



68 open



68

68

ROBERT ROSKELL, LIVERPOOL

AN UNUSUAL GOLD WATCH WITH J.A. BERROLLAS' PATENTED QUARTER REPEATING MECHANISM
1832, NO. 10030

• **Movement:** gilded full plate, rack lever escapement, decoratively engraved balance cock marked *Patent,* flat steel three-arm balance, diamond endstone, cap in pendant on a worm, striking on a gong, *signed Robt. Roskell, Liverpool, 10030*
• **Dial:** gold, decoratively engine-turned centre, chapter ring polished Roman numerals against a matte stippled ground, outer minute ring, blued steel serpentine hands
• **Case:** rose gold engine-turned case, ribbed band, hinged back opening to reveal cuvette with winding aperture and *engraved: Robt. Roskell's Patent Repeater No. 10030, Liverpool,* the pendant cap striking hours when turned left and quarters when turned right, case back and cuvette with *Chester 18kt gold hallmarks for 1832* and with *incuse case maker's mark T.H for Thomas Helsby, both numbered 10030* diameter 56 mm

The present watch incorporates Joseph Berrollas' patent (no. 3174, October 31st, 1808) for an unusual form of repeating work. Few watches are known with Berrollas' system and it would appear that it was not widely taken up. The cap in the pendant is on a worm: turned clockwise it will wind outwards striking the hours on a gong, anticlockwise it will return to the case striking the quarters.

Robert Roskell was active from 1798 and worked in both London and Liverpool. He is especially well-known for the quality of his rack lever watches and later for watches with Massey's lever escapements.

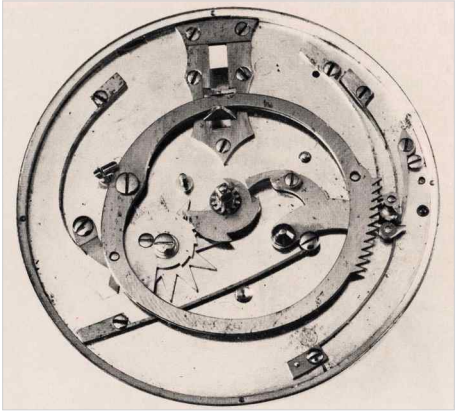
PROVENANCE

Sotheby's Geneva, 17th May, 2000, lot 89

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 394-395, pl. 248
T.P. & T.A. Camerer Cuss, *The Camerer Cuss book of Antique Watches*, 1987, pl. 132
Cecil Clutton and George Daniels, *Watches*, Second Edition, 1971, figs. 516-518, Third Edition, 1979, figs. 285 a-c
T.P. Camerer Cuss, *The Country Life Book of Watches,* 1967, p. 65, fig. 74

£ 6,500-8,500
€ 8,300-10,800 US$ 9,400-12,300



Under dial of Roskell no. 10030, courtesy of Terence Camerer Cuss





69

VINER & CO., LONDON

AN INTERESTING GOLD OPEN-FACED PUMP WIND LEVER WATCH WITH ECCENTRIC SECONDS
1850, NO. 3967

• **Movement**: gilded, ratchet-tooth lever escapement, bi-metallic compensation balance, ruby endstone, jewelled to the centre, hanging barrel, 'Geneva' stop-work, *signed Viner & Co. Inventors, 233 Regent Street and Royal Exchange London, No. 3967*

• **Dial**: gold, circular satin finished chapter ring with black Roman numerals, engine-turned chequered centre, similarly finished subsidiary seconds at 3 o'clock, outer minute ring, blued steel spade hands, *signed Viner, London*

• **Case**: gold, engine turned case back, pendant with pull wind, case with *London 18ct gold hallmarks for 1850 and with maker's mark PC in rectangular cameo for Peter Clerc*
diameter 50 mm

Viner's 'pump' system of winding is perhaps the best known keyless winding mechanism not employing a rotating button in the case pendant. The cap in the pendant is fixed to a long stem which, via a crank and a ratchet system, winds the movement by repeated extension and depression of the stem. The hands are set in the traditional manner by means of a square to their centre.

The earliest patent for pump winding is Robert Leslie's of 1793 (no. 1970) which reads: *"A method of winding up a watch by the pendant. On the square where the key should go is a ratch; the pendant, being alternately moved in an out, turns this ratch by means of two clicks on either end of a fork fastened to the pendant."* See T. P. and T. A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* 1976, p. 39.

PROVENANCE

Sotheby's London, 22nd June, 1999, lot 49

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 401, pl. 254

£ 4,000-7,000
€ 5,100-8,900 US$ 5,800-10,200







70

E. J. DENT, LONDON

A RARE GOLD HALF-HUNTING CASED EARLY KEYLESS WINDING DUPLEX WATCH WITH DATE AND ECCENTRIC SECONDS

1848, NO. 10523

• **Movement:** gilded three-quarter plate movement, duplex escapement, decoratively engraved balance cock, bi-metallic compensation balance, keyless work visible to the backplate, *signed E. J. Dent, Watchmaker to the Queen, London, no. 10523, Patent,* plate adjacent to balance cock *signed AN/JC* for *Adolphe Nicole & Jules Capt*

• **Dial:** gold with matte stippled centre, chapter ring with circular satin finish, Roman numerals, similarly finished subsidiary seconds at 9 o'clock, blued steel moon hands with spade section for half-hunting view, date aperture below 12 o'clock

• **Case:** gold, both covers engine-turned, the front with glazed aperture surrounded by polished chapter ring with blue enamel Roman numerals, milled band, case back with *London 18kt gold hallmarks for 1848,* case back and cover with *maker's mark AN for Adolphe Nicole, numbered 10523*
diameter 49.5 mm

Adolphe Nicole's patent number 10348 of October 1844 for keyless winding and hand-set was registered in April 1845. By 1846, E. Dent & Co. had acquired the patent rights from Nicole and became the sole licensee. The present watch is an especially early example of the application of this patent. Vaudrey Mercer in his book, *Edward John Dent and his Successors,* devotes a short chapter to the patent and illustrates diagrams taken from the application. The winding mechanism is visible to the backplate and is of the early form, with the intermediate wheel permanently engaged with the centre wheel. The hand setting mechanism is activated via a nib-piece in the band and allows the hands to be moved forwards only.

For note on Dent, see lot 76.

PROVENANCE

David Landes, Boston

LITERATURE

Terence Camerer Cuss, *The English Watch, 1585-1970,* 2009, p. 400, pl. 253

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300







71

A. P. WALSH, LONDON

A FINE GOLD HUNTING CASED KEYLESS POCKET CHRONOMETER WITH UP-AND-DOWN INDICATION DUO-IN-UNO BALANCE SPRING AND GOLD CHAIN
1875, NO. 2017

• **Movement:** gilded half plate movement, spring detent escapement, free-sprung bi-metallic compensation balance, blued steel duo-in-uno balance spring, fusee and chain, *signed A. P. Walsh, 5 George St, Euston Road, London, No. 2017*
• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary dial for up-and-down below 12 o'clock for state of wind indication, subsidiary seconds, blued steel spade hands, *signed A. P. Walsh, London*
• **Case:** gold, polished covers, the front with three *engraved crests,* steel push piece in the inner bezel at 4 o'clock for time adjustment, the back opening to reveal a hinged cuvette *engraved H.C-P-G — H.A. C-P-G, Oct 31st, 1902,* covers and cuvette with *London 18k gold hallmarks for 1875* and with *maker's mark HW incuse for Henry Webb,* with heavy 18k gold link chain, the chain weighing 55g
diameter 54.5 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 411, pl. 263

£ 5,000-7,000
€ 6,400-8,900 US$ 7,300-10,200

The three engraved crests to the cover are those of the Chandos-Poll-Gell family and the inner cover has the initials of both Henry Chandos-Pole-Gell and his son, Harry Anthony. Henry (1829-1902) who was made High Sheriff of Derbyshire in 1867, later inherited Hopton Hall through the Gell family.

The present watch incorporates an ingenious safety winding system which only allows the watch to be wound when the cover is open, thereby encouraging the user to carefully observe the upper subsidiary dial which displays the state of wind; this was intended to help reduce the risk of over-winding, which could cause damage to the movement.

Arthur Paul Walsh (1815-1893) was a well-known maker and springer of chronometers and precision watches. He particularly specialized in duo-in-uno springs, (an example of which is found in the present watch) a spring which has both spiral and helical coils. Robert Gardner, a famed chronometer maker at the turn of the 20th century, remarked that A.P. Walsh was the *"prince of pocket chronometer makers"* (Paul Chamberlain, *It's About Time*, p. 459).







72

J. HAMMERSLEY, LONDON

A FINE SILVER OPEN-FACED POCKET CHRONOMETER WITH UP-AND-DOWN AND DUO-IN-UNO BALANCE SPRING
1881, NO. 3682

• **Movement:** gilded half-plate movement, spring detent escapement, blued steel duo-in-uno balance spring, plain balance cock raised for clearance and with diamond endstone, fusee and chain, *Harrison's* maintaining power, *signed J. Hammersley No. 3682, 14 Barclay Road, Fulham, London*

• **Dial:** white enamel, Roman numerals, blued steel spade hands, large subsidiary seconds, up-and-down indicator below 12 o'clock for state of wind, inner bezel calibrated for 24-hours

• **Case:** plain silver, the hinged back opening to hinged cuvette with winding and setting apertures, *case and cuvette hallmarked London 1881* and with *maker's mark JTW in oval cameo for James Thomas White*
diameter 54.5 mm



John Hammersley (1819-1901) was a notable springer and adjuster. In common with A. P. Walsh, Hammersley extensively used the duo-in-uno balance spring (see lot 71).

The finish of the present watch is quite exceptional and the fact that it is key wound rather than keyless (high quality key wound watches were becoming increasingly unusual by this date) suggests that it may have been intended as a deck watch or perhaps for land survey purposes. The unusual 13-24 hour zone engraved and filled with blue enamel on the reflector inside the front bezel of the case could support its use on board ship.

PROVENANCE

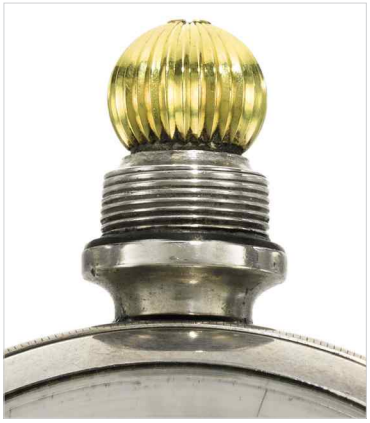
Time Museum, Rockford, Illinois, Inventory no. 2046
Sotheby's New York, *Masterpieces from the Time Museum Part IV*, 13th-14th October, 2004, lot 648

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 414, pl. 266
Anthony Randall, *Museum Catalogue of Chronometers*, 1992, p. 195, item 81

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300





Winding crown



73

LUND AND BLOCKLEY, LONDON

A FINE SILVER OPEN-FACED EXPLORER'S KEYLESS DECK WATCH WITH UP-AND-DOWN, CROWN PROTECTION AND DECK BOX

1884, NO. 2/1089

• **Movement:** gilded three-quarter plate movement, lever escapement, bi-metallic compensation balance, diamond endstone, fusee and chain, *signed To The Queen, Lund & Blockley, 42 Pall Mall, London and numbered 2/1089*
• **Dial:** white enamel, Roman numerals, blued steel spade hands, subsidiary seconds, up-and-down indication for state of wind below 12 o'clock, *signed Lund & Blockley to the Queen, London 2/1089*
• **Case:** silver, plain screw-down case back and bezel, winding crown with screw-down protective cover with short safety chain, case back *hallmarked London 1884* and with *maker's mark P.W. in oval cameo for Philip Woodman*, wooden hinged deck box with viewing lid, lock and key
diameter 59 mm

Herbert Blockley sold these "Travellers' " watches from the late 1870s until about 1925. Their special cases, with screw-down back and bezel, as well as protective crown cover, meant that they were highly resistant to the ingress of dirt and moisture. This robust construction meant that they were ideal watches for use on expeditions, and the Royal Geographical Society purchased approximately 28 pieces from Lund & Blockley and their successor. The Society lent these watches to their members primarily for Polar and African expeditions.

The ebauche of the present watch was supplied by the Lancashire Watch Company and was then most likely completed (as most were) for Lund & Blockley by Usher & Cole. A similar, although somewhat later watch, signed Herbert Blockley, was formerly in the Time Museum and sold at Sotheby's New York, 13th October 2004, lot 651.

PROVENANCE

Sotheby's Geneva, 17th May, 2000, lot 113

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 414, pl. 267

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300





Winding crown



74

USHER & COLE, LONDON

A FINE OPEN-FACED EXPLORER'S WATCH WITH CROWN PROTECTION
1893-1929, NO. 28968

• **Movement:** gilded three-quarter plate movement, ratchet-tooth lever escapement, free-sprung bi-metallic compensation balance, diamond endstone, *signed Usher & Cole, London, No. 28968* and with *Admiralty broad arrow*
• **Dial:** white enamel, Roman numerals, outer minute ring, blued steel spade hands, subsidiary seconds with *Admiralty broad arrow* and *numbered 28968, signed Usher & Cole, London*
• **Case:** plain screw-on case back, winding crown with screw-on protective cap with short safety chain, screw-on bezel diameter 59 mm

The present watch case has no marks, however, the extant workbooks of Usher & Cole show that this watch was originally sold as a deck watch to the Admiralty in March 1893 for £16.0.0. In May 1929, the watch was repurchased for £6.0.0, converted to a "travellers' " watch and re-sold the next month for £18.10.0. Interestingly another watch, no. 28613, was re-purchased in 1925, modified to the same specification, and sold to the retailers J. W. Benson. For a note on "Traveller" watches, see lot 73.

When Joseph Usher died in 1903, the March issue of the Horological journal lauded him as *"one of the most accomplished watchmakers of his time... Mr. Usher had remarkable ability as a springer and timer, and was also a recognized expert in complicated watch mechanism."*

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 425, pl. 275

£ 3,000-5,000
€ 3,850-6,400 US$ 4,350-7,300





75

RICHARD THORNELOE, COVENTRY

AN EXCEPTIONAL SILVER OPEN-FACED KEYLESS 34-MINUTE KARRUSEL POCKET CHRONOMETER WITH WOODEN DECK BOX
1902, NO. 57075

• **Movement:** frosted gilt three-quarter plate, 34-minute karrusel with spring detent escapement, free-sprung bi-metallic compensation balance, plain balance cock with diamond endstone, *signed Richard Thorneloe, 13 Stanton Street, Coventry, No. 57075* and with *engraved Admiralty broad arrow*
• **Dial:** white enamel with slightly recessed centre, Roman numerals, outer minute ring calibrated to fifths of a second, blued steel spade hands, centre seconds
• **Case:** silver, plain polished hinged back, polished hinged silver cuvette, *case back and cuvette hallmarked London 1902* and with *maker's mark WB in a cameo for William Bullock, Coventry,* wooden deck box containing brass inner case with screw-down bezel to hold watch, hinged wooden lid
diameter 57 mm, length of box 124 mm

At the Greenwich observatory trial of 18th June 1904 to 7th January 1905, the present watch 'headed the list'. This was a remarkable achievement and was testament to the watch's outstanding performance during the rigorous 29 week trials. The tests were undertaken on behalf of the Admiralty who paid considerably more for those watches which were well placed. The Royal Observatory's Ledger of Receipts and Issues of Chronometers record that this chronometer, no.57075, was purchased in March 1905.

The movement has a 34 minute karrusel carriage for, most unusually, a spring detent escapement. Bahne Bonniksen, a Dane who spent most of his life in Coventry, took out his karrusel patent (no. 21421) in 1892. Bonniksen modified the original karrusel design, which revolved every 52 ½ minutes, so that it instead revolved every 34 minutes. This modification allowed for a fitted centre second hand. The spring detent escapement in the present watch had the advantage of showing dead-beat half seconds, with the second hand landing on the main division every other beat.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 433, pl. 280

£ 8,000-12,000
€ 10,200-15,300 US$ 11,600-17,400







76

DENT, LONDON

A FINE SILVER OPEN-FACED CENTRE SECONDS 'KEW CLASS A' 34-MINUTE KARRUSEL WATCH
1909, NO. 57374

• **Movement:** gilded three-quarter plate, 34-minute karrusel with lever escapement, bi-metallic compensation balance, decoratively engraved balance cock, diamond endstone, *signed Dent, Watchmaker to the King, 61 Strand & 4 Royal Exchange, London, No. 57374*
• **Dial:** white enamel with slightly recessed centre, Roman numerals, outer minute ring calibrated to fifths of a second, *signed Dent, 61 Strand & 4 Royal Exchange, London, No. 57374*
• **Case:** silver, plain polished back, 9ct pink gold bow, hinge and hand-set button, the button with silver protective shoulders, plain polished silver cuvette, case back and cuvette *hallmarked London 1909* and *numbered 57374,* case back *signed Dent,* with an *associated* chain
diameter 57 mm

This watch was certified 'Class A Especially Good' by the Kew Observatory in July 1911 (certificate no. 14580) when it scored 86.6 marks. Tests at Kew were made over a 45 day period, watches were assessed first in vertical and then horizontal position, at a range of temperatures.

The *ébauche* is by Bahne Bonniksen whose punch mark (and patent number) are to the inside of the pillar plate. For further information on Bonniksen and his 34-minute karrusel, see lot 75.

The firm of E. Dent & Co was founded by Edward John Dent (1790-1853). Edward was employed by the Vulliamys and the Barrauds before going into partnership with John Roger Arnold in 1830. In 1840 Edward set up his own company and, a year before his death, he won the contract for creating the 'Big Ben' clock. He was succeeded by his step-sons Frederick and Richard who assumed his name. In both the 19th and 20th centuries, the firm supplied marine chronometers and watches to the Royal Navy and also received Royal Warrants.

PROVENANCE

Cecil Clutton, London

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 450, pl. 293
Cecil Clutton, *Collectors Collection*, 1974, No. 18, pp. 51-52
Vaudrey Mercer, "Edward John Dent and His Successors", *The Supplement, AHS*, 1983, Appendix XI, p. 857

£ 8,000-12,000
€ 10,200-15,300 US$ 11,600-17,400

77

MCC

CHARLES FRODSHAM, LONDON

AN EXCEPTIONAL AND LARGE SILVER TWO-DAY POCKET CHRONOMETER WITH WOODEN DECK BOX
1885, NO.07324

• **Movement:** gilded half-plate, spring detent escapement, free-sprung bi-metallic compensation balance, blued steel helical spring, diamond endstone, fusee and chain, *signed Charles Frodsham, 84 Strand, London, by Appointment to the Queen, No. 07324 AD Fmsz and with Royal Warrant and gold medal prize medallions*
• **Dial:** silvered, Roman numerals, outer minute ring, subsidiary dial for up-and-down showing state of wind below 12 o'clock divided into 54 hours, subsidiary seconds, blued steel spade hands, *signed and numbered ensuite with the movement*
• **Case:** plain silver polished, the hinged back opening to reveal plain polished silver cuvette with apertures for winding and setting, case back and cuvette with *London hallmarks for 1885 and with case maker's mark GJT incuse for George James Thickbroom,* with blue velvet lined three-tier mahogany deck box, accompanied by keys for watch and deck box
diameter 68 mm

PROVENANCE

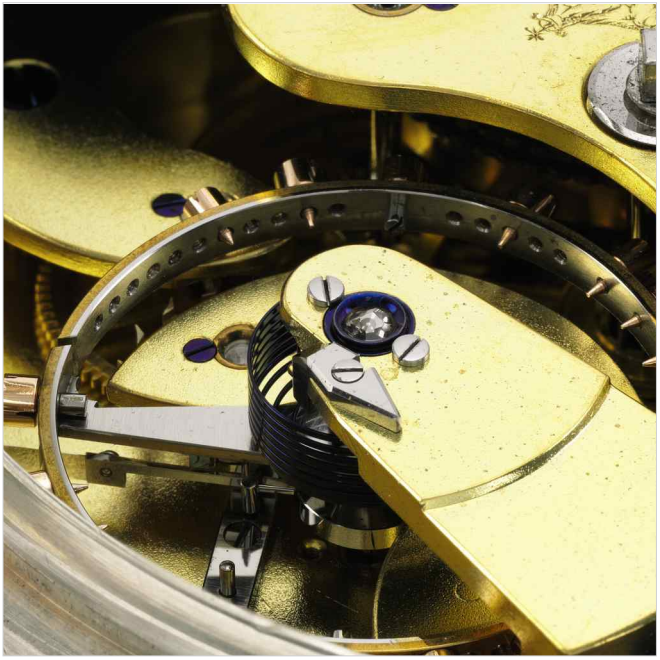
Sotheby's London, 7th December 1982, lot 151
Sotheby's Geneva, 17th May 2000, lot 114

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 418-419, pl. 269

£ 30,000-50,000
€ 38,100-63,500 US$ 43,300-72,500


Charles Frodsham & Co. Ltd.
CHRONOMETER, WATCH & CLOCK MAKERS
CERTIFICATE
OF
ORIGIN
No. 07324
A Silver Openface Crystal Key Winding Pocket Chronometer, 2-Day, 32 Size, Jewelled in 6 Holes, Engraved Silvered Dial with Up & Down, Plain Case. Total manufacturing Cost £21/16/10½
Entered in Stock 1892.
We hereby warrant this certificate
Certificate No: RZHR
CHARLES FRODSHAM & CO. LTD.
London 25/V/2016



Courtesy of Charles Frodsham & Co.


UP
DOWN
FRODSHAM. 84. STRAND.
LONDON
N° 07324.
BY APPOINTMENT TO THE QUEEN.
FRENCH
RUSSIAN
ITALIAN

The present lot belongs to a special series of deck watches, totaling approximately twenty-two pieces, which were produced over a period of forty years. Today, eleven pieces are known to have survived. The first two pieces from the group were sold around 1856-7. The present lot, no.07324, together with 4 others, were finished 25-30 years later; these included number 06836 which is illustrated in Camerer Cuss, *The English Watch 1585-1970*, pp. 416-417, pl. 268. The final part of the series was finished in three small groups in the late 1880s and 1890s. The ébauche was supplied by Joseph Preston & Sons, Prescot. Unfortunately, Frodsham's sales books are missing for the period, however, it is highly likely that the present watch was purchased for use on a private yacht – at the time, there was a great enthusiasm for competitive yacht racing. Indeed, no. 07622, which is also from this special series of deck watches, has RYS *Valhalla* to the escutcheon of the box's lid; her owner was the Edinburgh Astronomer John Lindsay, 26th Earl of Crawford and a member of the prestigious Royal Yacht Squadron.

In 1843, Charles Frodsham bought the firm J.R. Arnold, re-naming the business Arnold and Frodsham. This was a bold move as it set him up at 84 Strand. He retained the double name until 1858 when the firm Charles Frodsham, 84 Strand, was officially established. Through his many publications and timepieces, Frodsham dedicated himself to the exploration and improvement of timekeeping in its many forms, achieving acclaim for his work from chronometers to barometers. The Frodsham balance, which was designed for phenomenal accuracy, can be found in carriage clocks and some mantel clocks dating to as early as 1851.

Frodsham became free of the Clockmakers' Company in 1845 and Master of the Company in 1855. He served as Master of the Company for a second time in 1862, that same year he was elected Vice-President of the British Horological Institute, of which he was one of the original members.

In 1855 he won the Gold Medal of Honour at the Paris Exhibition. In 1862 he was awarded the Medal of Honour for his service as a juror at the Great International Exhibition in South Kensington. He continued to achieve recognition at exhibitions from Russia to Paris. Charles Frodsham excelled at his art until his death in January, 1871, at the age of 60.

Upon Charles's death, his son, Harrison Mill Frodsham, took charge of the firm and incorporated it in 1893 as Charles Frodsham & Co. Ltd. Harrison Mill Frodsham proved to be an able horologist and businessman and the firm continued to flourish as a maker of fine timepieces, as the present lot exemplifies.




No 07524.
BY APPOINTMENT TO THE QUEEN
S. CHAT. FRODSHAM, NO. 84 STRAND, LONDON
GOLD MEDALS OF HONOUR
FRENCH
RUSSIAN
ITALIAN
Frodsham, 84, Strand, LONDON.
By Appointment to the Queen.

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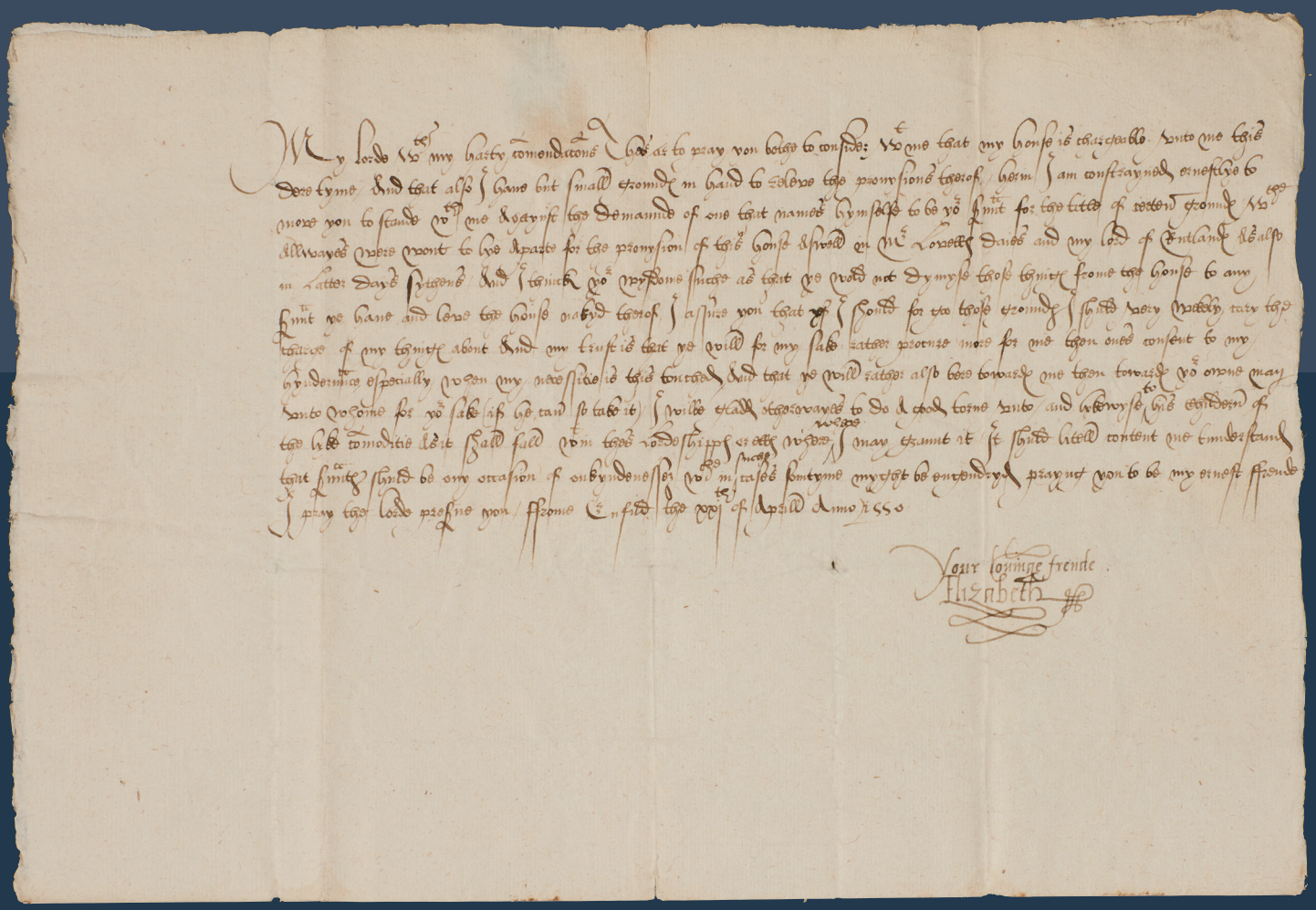
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In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £100,000, 20% of any amount in excess of £100,000 up to and including £1,800,000, and 12% of any amount in excess of £1,800,000.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organiszations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by the following methods: Sterling wire transfer, Sterling cheque, Sterling cash, UK debit card. Payment may also be made by Visa, MasterCard and non-UK debit card subject to a 1.2% surcharge, and by American Express and CUP subject to a 1.75% surcharge.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payments below £30,000 (excluding CUP), can be made remotely by completing our Absentee Card Payment Form. For further details please contact the Post Sale Services Department on +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Steet premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.
Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the

buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate

Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyers Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shippers own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant

to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of

the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.
Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.
Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.
Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:
£1 = US$1.442
£1 = €1.266

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Lots are sold in the condition they are in at the time of sale and may require a service or maintenance after sale. Buyers will be responsible for the service and maintenance of their purchases.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

WRISTWATCHES

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. There will be no viewing of watches and wristwatches on the day of sale.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

We make no representation or warranty as to the condition of any lot sold.

3/14 NBS_NOTICE WATCHES

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

WATCHES
20 September 2016
London

IMPORTANT WATCHES
5 October 2016
Hong Kong

FINE TIMEPIECES
15 November 2016
Geneva

IMPORTANT WATCHES
11 December 2016
New York

INDEX

Alexander, Isaac 25
Arnold & Son 42, 45
Arnold, John 38
Arnold, John Roger 56, 57

Barraud 61
Barton, John 37
Brockbanks 44, 55

Cartwright, Thomas 18
Cory, William 2
Cox, James 31, 34

Delander, Daniel 17
Dent, E. J. 70, 76
Dickie, Andrew 27

Earnsham, Thomas 39, 48
East, Edward 6
Emery, Josiah 41

Fitter, John 8
Fleetwood, Robert 26
Fletcher, Daniel 7
Freeman, J. 63
Frodsham, Charles 77

Gardener, Thomas 23
Garrett, William 32
Godfrey, Joseph 62
Goodman, George 35
Garrett, William 32
Gout, Ralph 51
Graham, George 19, 21
Graham, William 20
Grant, John 43, 53
Gregory, Jeremie 10
Grignion, Thomas 30

Hammersley, J 72
Howes, Thomas 4
Hubert, David 3

Lawrence, Frederick 64
Lund & Blockley 73

Margetts, George 40
Markwick, James 14
Martineau, Joseph 22
Massy, Henry 15
Mudge, Thomas 24, 28, 29

Nash, William 1

Pendleton, Richard 47
Pennington, Robert 54, 58, 60
Perigal, Francis 46
Prince & Cattles 66

Quare, Daniel 12, 13

Recordon Spencer & Perkins 36
Roskell, Robert 68

Samuel, S. 65
Sleightholm & Co. 49
Smeaton, John 5

Thorneloe, Richard 75
Tompion, Thomas 11

Usher & Cole 74

Viner & Co. 69
Vulliamy 52

Waight, William 59
Walsh, A.P. 71
Webb, Benjamin 50
Wellington, L 67
Williamson, Richard 16
Wright, Thomas 39

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NORTH
SOUTH
LIB
VIR
OCT
AUG
WATER. TIDE. RISE. LOW WATER. FALL.
PLYM.H
DOWNS
DUBLIN
DOVER


HIGH WATER
TIDE FALL
LOW WATER
TIDE RISE
AQU
HULL
YARM
5 North 5/6 Lati 5 tude
4 Moons
SOUTH NORTH
10 FEB 20
10 PIS 20
10 ARI 20
10 APR 20
10 30
10 30



Sotheby's

THE CELEBRATION OF THE ENGLISH WATCH

PART III
THE GENIUS OF THOMAS TOMPION

LONDON 15 DECEMBER 2016



Sotheby's EST. 1744

Tho: Tompion Automatopaus


Tompion
London

"O, dear sir, an English watch!
Tompion's, I presume?"

The Inconstant by George Farquhar, 1702
Act V, Scene II




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THE CELEBRATION OF THE ENGLISH WATCH

PART III
THE GENIUS OF THOMAS TOMPION



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LOT 57



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OPPOSITE PAGE
LOT 40



CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

14
THE CELEBRATION OF THE ENGLISH WATCH PART III: LOTS 1–61

156
BIBLIOGRAPHY

161
ABSENTEE BID FORM

163
BUYING AT AUCTION

164
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

165
CONDITIONS OF BUSINESS FOR BUYERS

167
WAREHOUSE, STORAGE, COLLECTION INFORMATION

168
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

169
INTERNATIONAL DEPARTMENTS

170
INDEX
SOTHEBY'S EUROPE

KEY OF TITLES

MBL	Member of The Board of Longitude
LP	Longitude Petitioner
MCC	Master of The Clockmakers' Company
FCC	Founder of The Clockmakers' Company

OPPOSITE PAGE
LOT 32

FOREWORD

TERENCE CAMERER CUSS

This is the third of four parts of a collection of English watches which I helped put together over the last twenty years or so. I was asked to build a collection that would be representative, to contain the best examples from all periods, to include work by the best makers and their inventions while at the same time following the changes in style and design from the late sixteenth through to the twentieth century. It was important that there were to be no duplications and there always had to be a good reason why a piece should be added to the collection.

Sotheby's have produced yet another excellent catalogue in which they have made full use of modern photography. The quality of the best English watches is to be seen on every page. One of the special attractions of antique watches is that they are three dimensional; they are a joy to behold both inside and out. Yet there is another dimension no catalogue can impart and that is the feel and weight of a good watch in the hand. Antique pocket watches are tactile, English watches especially so.

Here is a veritable feast of outstanding watches, beginning with a watch by George Smith of about 1610 (lot 1), through to a Charles Frodsham tourbillion, minute repeating and split seconds chronograph made in 1902 to the order of J. Pierpont Morgan (lot 57). A particular focus of this catalogue is the watches from the collection produced by Thomas Tompion and his contemporaries, men who were active in what is frequently called 'the Golden Age' of English Horology. Apart from watches by the great man himself, there are examples by John Knibb (lot 6), Henry Jones (lot 16), Daniel Quare (lots 18, 20, 21, 24, 28) and, of course, George Graham (lots 25, 26, 27). There is an exceptional 8 day watch by Peter Garon (lot 17) and a rare differential dial by James Banks (lot 19). These are followed by eighteenth century watches, some of which have exquisite chased cases and others wonderful enamel work. Then there are watches by Margetts (lot 43), Recordon (lot 44) and some significant nineteenth century pieces. I must confess to having a soft spot for those simple English watches which have their enamel dials painted with humorous, charming, often ironic subjects of which the Thomas Warren (lot 49) is a splendid example.

The watch by Thomas Tompion (lot 14) is very special. Not only is it one of the very few complete examples of his gold pair cased quarter repeaters to survive, importantly, it appears to be the earliest recorded watch by any maker in its original hallmarked cases to have pierced ruby bearings with diamond endstones to the top and bottom pivots of the balance staff. The balance cock has a special cover which was intended, presumably, to hide the jewelling from prying eyes. There are a few earlier watches known where the jewelling has been fitted later and this is very apparent on close examination.

Terence Camerer Cuss is the 6th generation of Camerer Cuss & Co., a firm that has specialized in the sale of watches and clocks since its founding in London in 1788. He has been a Liveryman of the Worshipful Company of Clockmakers since 1969. Terence has written numerous articles on the subject of Horology, was a co-author of The Camerer Cuss Book of Watches (1976), wrote The Sandberg Watch Collection published in 1998 and, in 2009, The English Watch, circa 1585-1970.

OPPOSITE PAGE
LOT 17


Peter Garon London
1747



Tho: Tompion Automatopæus

THOMAS TOMPION

1639 – 1713

Thomas Tompion, the most renowned English watch and clockmaker, was born at Ickwell Green, Bedfordshire in 1639. He originally trained as a blacksmith, and while working as a smith, eventually transitioned to clockmaking. He moved to London and joined the Clockmakers' Company in 1671 and eventually became Master in 1703.

In 1674 he set up his workshop at the sign of The Dial and Three Crowns in Water Street and shortly afterwards met Dr. Robert Hooke, the leading physicist and mathematician of his day. While working with Hooke, Tompion was one of the first watchmakers to employ the use of the balance spring in watches. The balance spring, originally introduced by Robert Hooke and Christian Huygens, revolutionised the development of the portable timekeeper, led to a transformation in the accuracy of watches, and was soon widely adopted in the horological field. The dramatic improvement in timekeeping also led to the wider use of the minute hand, a feature that had previously been largely superfluous; Tompion was amongst the first to incorporate the minute hand on his watches. On April 7th 1675, Hooke, Tompion and Sir Jonas Moore went to Whitehall Palace and showed their watch to King Charles II. Charles was an early horological enthusiast and was so impressed that he commissioned a watch from Tompion for his own use.

When the Royal Observatory was established in 1676, Charles commissioned two clocks from Tompion as well. Following this, Tompion received the patronage of many members of the nobility, and held an unrivalled position in English horology. Tompion went on to supply watches and clocks to William III and Queen Anne. Royal patronage allowed Tompion to use extremely fine quality materials; which, when paired with his brilliant craftsmanship, led to ambitiously-designed and executed pieces that served as inspiration to generations of watch and clockmakers to come.

Tompion also devised a numbering system for his clocks and watches between 1680 and 1685 which was continued after his death by his successor George Graham. This numbering system has helped scholars track the number of watches produced by his workshop, which number in the five thousands. His numbering system may be the first time that a serial numbering system was used for manufactured products. He employed an extensive network of apprentices, including Daniel Delander, Edward Banger and George Graham (see lots 25-27 in this sale). The division of labour in his workshop resulted in such a high output of products, it bordered on mass production. Despite the high production level, the craftsmanship and quality of the pieces made never diminished. He went into business with Banger in 1701, but their partnership was dissolved in 1708. He later took Graham on as a partner, who then succeeded to the business upon Tompion's death in 1713. His influence on future makers, who were pre-eminent in their own right, cemented Tompion's legacy as one of the most celebrated clock and watchmakers in the field of British horology. As a mark of the high esteem in which he was held, he was buried in Westminster Abbey.

Sotheby's is honoured to be offering five superb watches by Thomas Tompion in this sale (see lots, 11-15).

OPPOSITE PAGE
THOMAS TOMPION

1500

1530
Gemma Frisius of Louvain first suggests that a clock could be used to establish differences in longitude.



1603
James I crowned

1631
Worshipful Company of Clockmakers founded under a Royal Charter granted by Charles I

1639
Thomas Tompion born in Ickwell

1700



1703
Tompion becomes Master of the Clockmakers' Company

1708
Thomas Tompion and Edward Banger cease to collaborate



1714
Parliament passes The Longitude Act (July 8th)

1725
John Harrison creates gridiron pendulum. Graham improves the cylinder escapement for watches

1738
John Ellicott elected as a Fellow of the Royal Society

1701
Thomas Tompion forms a partnership with Edward Banger

1711
George Graham becomes Tompion's business partner



1713
Thomas Tompion dies and is buried in Westminster Abbey

1730
George Graham loans several hundred pounds to John Harrison to begin working on his marine timekeeper H1

1775

1783
Thomas Earnshaw patents the spring detent escapement through Thomas Wright



1794
Thomas Mudge Jr. sets up manufactory with Howells, Pennington & Pendleton to produce copies of Mudge Timekeepers



1782
John Arnold's patent for a spring detent escapement

1790
John Arnold supplies the Royal navy and merchant fleets with marine chronometers capable of sufficiently reliable rates to calculate longitude at sea.

1850

1851
The Great Exhibition, London Charles Frodsham gains a first class medal for his exhibits

1858
Founding of British Horological Institute

1884
Greenwich declared World's Prime Meridian

1859
Westminster clock finally installed and working



1650

1657
Christaan Hyugens pioneers work on marine timekeepers

1660
King Charles II crowned after the Restoration of the Monarchy. Foundation of the Royal Society

1666
Great Fire of London

1671
Thomas Tompion admitted to the Clockmakers' Company

1674
Tompion meets Robert Hooke

1675
King Charles II has Tompion make a watch for his personal use

1676
Royal Observatory at Greenwich contruction completed

1689
Glorious Revolution, ascension of William and Mary to throne

1696
George Graham becomes a journeyman for Thomas Tompion

1750

1751
George Graham dies and is buried next to Tompion in Westminster Abbey

1754
Thomas Mudge's Experimental Marine Timekeeper, first example of the detached lever escapement



1760
George III crowned King of England



1769
Thomas Mudge completes his detached lever watch for Queen Charlotte

1769
George III builds observatory known as Kew Observatory

1770
Thomas Mudge gives first watch with lever escapement to King George III

1773
John Harrison receives GBP 22,750 for his acheivements

1800

1806
Board of Longitude publishes *Explanations of Timekeepers constructed by Mr. Thomas Earnshaw and the late Mr. John Arnold.*

1808
Thomas Earnshaw publishes Longitude: An Appeal to the Public

1821
John Roger Arnold granted patent for his U shaped balance

1833
Admiralty issues notice that the Greenwich time-ball will begin operation 28th October



1843
Charles Frodsham buys the Arnold business



1

GEORGE SMITH

A RARE JACOBEAN GILT-METAL TAMBOUR CASED
ALARM VERGE WATCH
CIRCA 1610-15

• **Movement:** gilded full plate with engraved border, verge escapement, decoratively pierced and engraved pinned-on balance cock and lyre-shaped foot, plain flat balance, ratchet and click set-up, blued steel stop work for alarm mechanism, striking on a bell to the inside case back, gut line fusee, pierced and engraved alarm barrel, round baluster pillars • *signed George Smith*
• **Dial:** gilded border with engraved floral decoration, central gilded revolving dial with Arabic numerals similarly decorated having, on its outer edge in place of the 12 numeral, a fixed blued steel arrowhead pointer indicating time of day against a narrow applied silver Roman figured chapter ring, friction tight central double ended blued steel hand for setting the alarm against the Arabic numerals
• **Case:** gilt-metal, the sides pierced and engraved with foliage and fantastical animal heads, the front cover *later* cut-out to hold a glass, back cover centred with a seeded rose, fixed pendant with acanthus leaf engraving, turned terminal
length including pendant 76 mm, width 55 mm

Ingeniously what may at first appear a single blued steel hand with arrow-form head, is in fact in two parts. The 'arrowhead' indicates the hours upon the silver chapter ring (with Roman numerals) whilst the hand's stem can be moved independently to set the alarm time against the Arabic numerals on the central, gilded, revolving dial. Advantageously, this system allows the stem and 'arrowhead' to be joined as one when the alarm is not being used, creating a simple and uncluttered design that clearly displays the time with one long hand. When this watch was part of the Time Museum collection and sold by Sotheby's New York, in 2002, there was a hole in the alarm dial where the time of day arrow-head would have been. Now it has a later simple blued steel central double-ended hour hand which extends to the edge of the revolving dial. Thus, although the present hand and arrow-head are recent, they are beautifully made in the manner of the period and the maker's original design has been restored.

In an article written for Antiquarian Horology [Vol. 24, No. 5, Sept 2000, p. 519] David Thompson notes that George Smith had settled in London before 1622. A petition of London clockmakers from 1622 notes that George Smith was an alien working '*with two apprentices next to New Exchange*'. George Smith was a petitioner for the incorporation of a Clockmakers' Company and became a member of the Worshipful Company in 1632, he died in 1638-1639 [see op. cit.].

A similar alarm watch by George Smith was in the Percy Webster Collection, sold Sotheby's London, 27th May, 1954, lot 33; another with a royal badge, circa 1600, is in the Ashmolean Museum, Oxford.

PROVENANCE

Camerer Cuss & Co., London, 1984
Time Museum, Rockford, Illinois, Inventory No. 3622
Sotheby's New York, Masterpieces from the Time Museum, Part II, 19th June 2002, lot 6

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 29, pl. 6

£ 15,000-20,000
€ 16,900-22,500 US$ 18,400-24,500







actual size



Portrait of King James I



2

JOHN SNOW, SALISBURY

A FINE AND EARLY SILVER AND GILT-METAL MOUNTED OVAL VERGE WATCH
CIRCA 1630

• **Movement:** gilded oval full plate with engraved border, verge escapement, decoratively pierced and engraved pinned-on balance cock and foot, flat balance, ratchet and click set-up, gut line fusee, baluster pillars, *signed Jo Snow me fecit*
• **Dial:** gilded, applied narrow silver chapter ring with Roman numerals and trefoil half-hour divisions, the centre with engraved townscape, broad river and two sailing vessels, outer border engraved with scrolling foliage, flowers and fruit, cherub head above 12 o'clock, blued steel double ended hand with classical convex terminal to the head
• **Case:** plain silver covers, the back with shuttered winding aperture, silver band engraved with two rabbits and strawberries, strawberry flowers and foliage against a hatched ground, the inside cover with a border of two palm stems, decoratively engraved gilded bezels, gilded fixed pendant and terminal, the flat pendant engraved and shaped

With a brass crank key
length including pendant and terminal 63 mm, width 37 mm

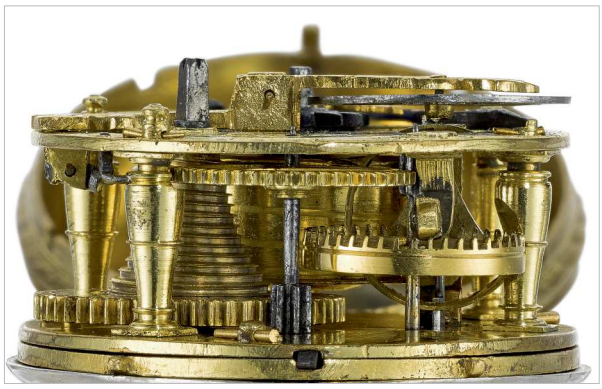
John Snow was established for some years in Salisbury and made both clocks and watches. John's brother Nicholas was also a clockmaker and lived in Salisbury from 1629 until his death in 1644. As with John, lantern clocks signed by Nicholas Snow are also known. John died in 1661 and both he and his brother Nicholas are buried at the church of St. Thomas at Salisbury.

Another watch signed *John Snow me fecit* is illustrated in *The Camerer Cuss book of Antique Watches,* p. 63 and a further signed *John Snow, Sarum* (Salisbury) is recorded.

£ 10,000-18,000
€ 11,300-20,300 US$ 12,300-22,100









actual size

3

WILLIAM PARTRIDGE

A FINE, RARE AND VERY SMALL GOLD AND POLYCHROME ENAMEL WATCH
CIRCA 1640

• **Movement:** gilded full plate, decoratively pierced and engraved screwed-on balance cock, ratchet and click set-up, plain balance, fusee and gut line, Egyptian pillars, *signed Will. Partridge Fecit*
• **Dial:** gold, decorated with cloisonné and champlevé enamel flowers, foliage and geometric motifs against a white ground, chapter ring with Roman numerals and half hour divisions, double ended blued steel hand with foliate head
• **Case:** case and bezel similarly decorated, pendant with green and blue enamel highlights
diameter 29 mm

PROVENANCE

Antiquorum Geneva, 16th November 2003 *Beyer Collection*, lot 11

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 62-63, pl. 24

£ 40,000-60,000
€ 45,000-67,500 US$ 48,900-73,500









actual size



William Partridge became a Freeman of the Clockmakers' Company on 1st September, 1640. In May 1660, shortly after the Restoration of the Monarchy, William Partridge, supported by his wife Sarah, petitioned the King "*that he* [Partridge] *may be restored unto his said place of Clockmaker to your Majesty with all such privileges and Impunities as belong unto it according to his warrant"* [see: *Calendar of State Papers, Domestic Series, May 1660*]. The petition seems to suggest that Partridge had been appointed as Clockmaker to King Charles II, whilst the latter was Prince of Wales at Oxford in 1645. Within the petition, Partridge is keen to point out his Royalist credentials and is at pains to demonstrate the cost of his loyalty, having served Charles I's father within the King's "*Life Guards of Foot*" and later raising his own Company. Partridge notes that he had suffered greatly as a consequence from *"plundering, imprisonments and expulsions"*. In her supporting petition, William's wife Sarah states that her husband was 'bred under Mr Esté, which both Brian Loomes and Cedric Jagger have suggested is likely to refer to Edward East. Sadly, for William and his wife, their passionate entreaties to the King were unsuccessful and it seems that William was not heard of again. (See: Brian Loomes, The *Early Clockmakers of Great Britain*, p. 430 and Cedric Jagger, *Royal Clocks*, p. 310).

Sumptuously decorated with cloisonné and champlevé enamels against a white ground, this wonderful small watch has a jewel-like quality. The watch bears close similarities to contemporary French work of the Blois school, particularly in the enamel case and the style of the balance cock. Indeed, William's wife noted in her petition mentioned above, that her husband had 'improved' his trade in France and Flanders and so it is unsurprising to find such stylistic influences. No other watch by William Partridge appears to be recorded.





actual size



4

WILLIAM JUDD

A RARE AND SMALL SILVER VERGE WATCH
CIRCA 1645-50



•**Movement:** gilded full plate with engraved border, verge escapement, decoratively pierced and engraved silver screw-set balance cock and foot, flat balance, worm and wheel set-up, fusee and gut line, early Egyptian pillars, *signed William Judd fecit*
• **Dial:** silver, engraved with foliage and flowers, chapter ring with Roman numerals and quarter hour divisions, double ended blued steel hand
• **Case:** silver, the covers with engraved scenes: to the front the *Adoration of the Magi*, to the back the *Presentation to the Temple Elders*, the bezels and band with scrolling floral decoration, two heads in profile either side of the plain pendant, short terminal to base
diameter 35 mm

There do not appear to be any records relating to William Judd. However, the design of this watch's dial, together with the shape and character of the case and the form of mainspring set-up, suggest that it was made in the latter part of the 1640s or perhaps the early 1650s. Unusually, the cock is of silver, and the short terminal to the case would have helped to position the watch in an outer protective case.



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 65, pl. 26

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700



Anonymous, *The Adoration of the Magi*



actual size



actual size



5

MCC

NATHANIEL BARROW, LONDON

AN EXCEPTIONAL SILVER ASTRONOMICAL ALARM VERGE WATCH WITH INDICATIONS FOR DATE, MONTHS WITH SIGNS OF THE ZODIAC, DAY WITH RULING PLANET, LUNAR DATE, MOON-PHASES AND PLANET HOUR IN LATER SHAGREEN OUTER PROTECTIVE CASE
CIRCA 1665

• **Movement:** gilded full plate movement, verge escapement, pierced and floral engraved screw-set balance cock and foot, worm and wheel set-up, blued steel stop work visible to the backplate, decoratively pierced alarm barrel, striking on a bell to the inside case back, fusee and gut line, early tulip pillars, *signed Nathaniel Barrow, London*
• **Dial:** gilded dial with stippled ground, upper dial with central revolving disc indicating the date via a blued steel bug, turned blued steel hand indicating month with corresponding signs of the Zodiac and dates in each month upon which the signs of the Zodiac commence according to the Julian calendar, lower dial with Roman numerals and quarter hour divisions, the time indicated by a blued steel bug on the inner rotating ring, short blued steel hand indicating the alarm time against the Arabic numerals, fan-form aperture indicating days of the week with corresponding allegorical figures, three apertures to the right for moon phases with time of moon rise above and moon age below
• **Cases:** silver inner case, the back with engraved pastoral scene above and a gentleman and lady in the lower foreground with Cupid to their right, the band pierced for sound emission and engraved with flowers and foliage and two dogs' heads beneath the plain pendant, split bezel for glass retention, *later specially made* 18th century shagreen outer case
diameter of inner case 53 mm, outer case 61 mm

This is an extremely handsome watch with a skillfully and clearly arranged dial, emphasising the complexity of its indications. The uppermost dial consists of a central revolving disc with three concentric rings and a fixed fourth outer ring. The inner ring indicates the dates in each month on which the signs of the Zodiac commence according to the old style calendar, with the signs on the ring next to those dates. Both are read, together with the months shown in the third ring, against the central hand which turns one twelfth faster than the disc, so advancing one month in each revolution. This hand requires re-setting only once a year when it reaches the two blank 'months' that are marked between December and January. To the lower dial, a central disk revolves with a 'bug' or pointer indicating the hours on the Roman numeral chapter ring. The hand in the lower dial indicates the alarm time on the inner Arabic ring. The fan form aperture to the left shows the days of the week with the corresponding allegorical figure, whilst all three apertures to the right relate to the moon - the circular aperture being the moon-phases, with windows directly above for time of moon rise and below for its age.

Nathaniel Barrow (c.1639 to c.1700) was made a Freeman of the Clockmakers' Company in 1660/61, became an Assistant from 1676, Warden in 1685 and Master in 1689. Brian Loomes notes in *The Early Clockmakers of Great Britain,* that Nathaniel Barrow was excused regular attendance of the Clockmakers' Company in 1698 due to his age, he was perhaps around 59 at the time. Another astronomical watch by Nathaniel Barrow, but without alarm, is in the collection of the Worshipful Company of Clockmakers.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 92-93, pl. 44

£ 30,000-50,000
€ 33,800-56,500 US$ 36,700-61,500







actual size





Lot 5, back of inner case


Feb
Mar
Apr
May
Jun
Jul
Aug
Sep
Oct
Nov
Dec
Jan
XII
I
II
III
IV
V
VI
VII
VIII
IX
X
XI

6

JOHN KNIBB, OXFORD

A RARE SILVER AND TORTOISESHELL PAIR
CASED VERGE WATCH
EARLY 1680s

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with a bird of paradise amongst scrolling foliage, flat balance with spring, silver regulator disc, fusee and chain, tulip pillars, *signed John Knibb att Oxon*
• **Dial:** silver champlevé dial, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring with further gilt ring above, rosette to the centre, blued steel tulip and poker hands
• **Cases:** plain silver inner case, the back with shuttered winding aperture, ring pendant and bow, split bezel for glass retention, *case maker's mark SB (Samuel Bowtell)* and numbered 56 • outer case with under-painted tortoiseshell inlaid with silver stems, leaves, rondels and engraved silver flowers, birds and possibly vine leaves
diameter of outer case 53 mm, inner case 45 mm

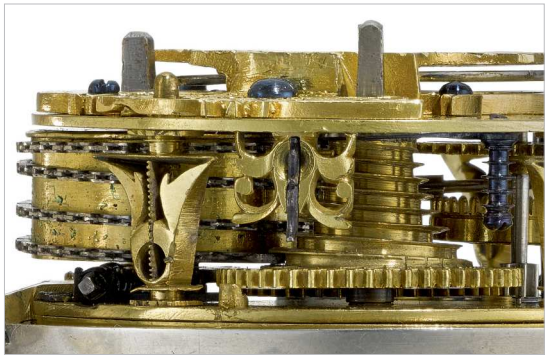
John Knibb (b.1650-d.1722) was apprenticed to his brother Joseph in Oxford from about 1664, became active on his own behalf by 1675 and made mayor of Oxford twice. A famous clockmaker, John appears to have made very few watches and the present piece must be one of his earliest. The movement has an early balance spring and the foot of the cock is of an early form without border. Samuel Bowtell, whose mark is found in the inner case, was free of the Clockmakers' Company in 1681 and his mark appears on the Goldsmiths' Company registration plate of 1682.

The under-painting to the tortoiseshell of the outer case enhances its natural features and the tortoiseshell is glued and pinned to the case in the traditional manner. Within this outer case is a rare paper table headed *December XXXI*, showing the saints' days, the dates for the four states of the moon and the equation of time for the month.

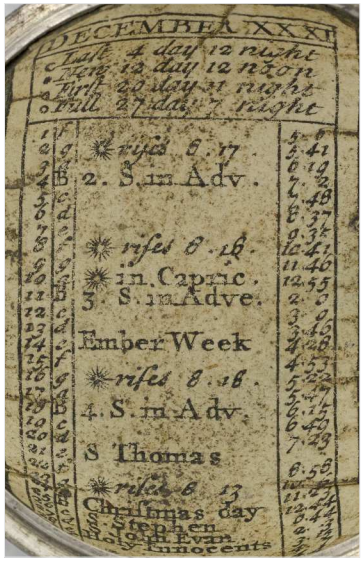
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 117, pl. 54

£ 15,000-20,000
€ 16,900-22,500 US$ 18,400-24,500







Detail of watch paper



7

JOHN WILLS, LONDON

A FINE SILVER AND TORTOISESHELL PAIR CASED
VERGE WATCH
CIRCA 1685

• **Movement:** gilded full plate, verge escapement, pierced and engraved balance cock decorated with a bird and symmetrical foliage, balance with spring, silver regulator plate, fusee and chain, tulip pillars • *signed John Wills, London*
• **Dial:** silver champlevé, Roman numerals, outer Arabic minute ring, inner half hour divisions, blued steel tulip and poker hands, cartouches to the centre *signed Wills, London*
• **Cases:** plain polished silver inner case with winding aperture, split bezel for glass retention, *indistinct maker's mark* • tortoiseshell outer case with applied pierced and engraved silver decoration depicting an allegorical figure amongst scrolling foliage inhabited by birds, a winged putto below, silver pin work to the bezels
diameter of outer case 51 mm, inner case 46 mm

Generally speaking, dials were beginning to be signed during the period 1685-1690 and the dial on the present watch has especially well executed signature cartouches to its centre. The movement has an early application of the balance spring and a large silver regulator plate. The tortoiseshell outer case depicts a young woman to the centre holding a small dog, which may suggest faithfulness and thus fidelity, the eagles to either side are perhaps guarding her.

LITERATURE

Terence Camerer Cuss, *The English Watch, 1585-1970*, 2009, p. 120, pl. 57
T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 31. pl. 27 & col. pl. II

£ 9,500-10,500
€ 10,700-11,800 US$ 11,700-12,900






Wills
London

8

RICHARD BAKER, LONDON

AN HOUR STRIKING TWO-TRAIN VERGE CLOCK WATCH
IN LATER GILT-METAL AND LEATHER COVERED
SINGLE CASE
MOVEMENT CIRCA 1695 CASE LATE 18TH CENTURY

• **Movement:** gilded full plate, verge escapement, balance arms shaped to accommodate going train's winding square to extend through the decoratively pierced and engraved balance cock, balance spring, silver regulation disc and locking plate, fusee and chain, tulip and baluster pillars, pierced and engraved striking barrel and blued steel gate, striking the hours on a bell to the inside case back, *signed Richard Baker, London*
• **Dial:** gold champlevé, Roman numerals, inner half hour divisions, outer Arabic minute ring, centre with crown, lion and unicorn taken from the Royal Arms, two semi-circular banners *signed Baker, London,* tulip and poker blued steel hands
• **Case**: *later* single leather covered gilt-metal case, bezels front and back with decorative roundels to allow sound emission, shuttered winding apertures to back for going and striking trains
diameter 52 mm

By the early 1690s, clockmakers were making a small number of well-finished and compact clock-watch mechanisms. The watch marks the passing of time by striking the hour on a bell in the same way as a clock. The crown to the dial is of the form used by William and Mary, rather than Queen Anne, which, together with the style of movement, would suggest a date of the 1690s.

Richard Baker was originally apprenticed to John Chatfield through the Blacksmiths' Company before transferring, in June 1683, to the clockmaker Richard Browne. By redemption, Baker was made a Freeman of the Clockmakers' in June 1685, on the order of the Lord Mayor. Richard Baker died in c. 1700, but his business was carried on by his widow until at least 1710 (see Brian Loomes, *The Early Clockmakers of Great Britain,* p. 66). For another watch by Richard Baker, see Sotheby's London, 16th June 1975, lot 289.

Howard Marryat (1871-1944), a Liveryman of the Worshipful Company of Clockmakers, developed an extensive watch collection throughout his lifetime. He worked as an electrical engineer, and eventually became a prominent figure in the electrical and manufacturing industries. He partially owned a company called Marryat and Scott that produced lifts and other electrical equipment, and headed the company for a little over 50 years. Marryat also wrote several books, most notably, *Watches, From Henlein to Tompion*, published in 1938. He developed a great interest in historic watches and the craftsmanship of their movements. His collection included pieces from John Arnold, Robert Pennington, and Jeremy East, along with many others. He completed the revision of the catalogue of watches in the Guildhall Museum, after which he became a Freeman of the City of London. His son Robert (1910-1996) inherited his collection, and eventually became acquainted with the famed watchmaker, George Daniels. Daniels later married Robert's daughter, Juliet, in 1964.

PROVENANCE

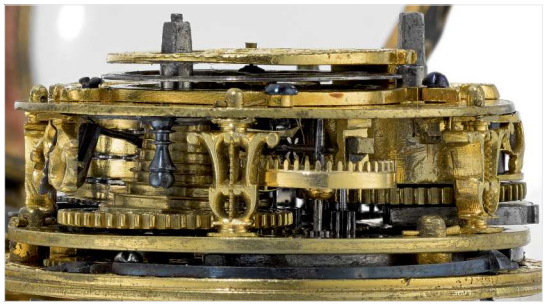
H. Marryat Collection, London

LITERATURE

H. Marryat, *Henlein to Tompion*, 1938, p. 76
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 122, pl. 59

£ 6,000-8,000
€ 6,800-9,000 US$ 7,400-9,800






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TATER
LONDON





9

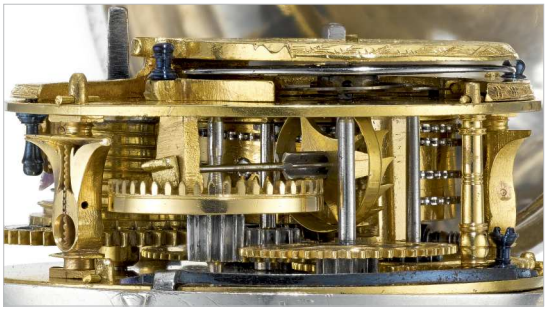
WILLIAM BERTRAM, LONDON

A FINE AND LARGE SILVER PAIR CASED VERGE WATCH
CIRCA 1700, NO. 555

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock decorated with a bird, foliage and a basket of fruit, silver regulator plate with blued steel centre and decorative gilded pointer in the form of a hand, fusee and chain, tulip pillars, signed *Will Bertram, London*
• **Dial:** silver champlevé, Roman numerals, fleur-de-lys half hour divisions, outer Arabic minute ring, gilded outer border, blued steel tulip and poker hands, elaborate central cartouches, *signed Bertram, London*
• **Cases:** plain inner case, the back with winding aperture, split bezel for glass retention, plain outer case, both cases with maker's mark WB incuse, probably for William Bertram, inner case numbered 555 diameter of inner case 51 mm, outer case 59 mm

This unusually large watch has an especially interesting movement. Whilst the escape wheel has a normal six-leaf pinion, the train has one more wheel than usual. The train's wheels have a high tooth count and the pinions have twelve leaves. Rather than increasing the running time of the piece, this arrangement should result in a better transmission of power, thereby creating a more reliable watch.

William Bertram (also Bartram) was born c. 1663. Initially apprenticed to Samuel Horne, he transferred to the case maker Samuel Bowtell (see lot 6 in this sale) after June 1681, and was freed in 1684. Interestingly, a Clockmakers' Company minute of 1708 records that Bertram was excused stewardship of the Clockmakers' Company on account of being "*at present busy on the Queen's business*".



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 127, pl. 62

£ 4,000-6,000
€ 4,500-6,800 US$ 4,900-7,400





10

JAMES LEICESTER, STRAND

A FINE SILVER PAIR CASED VERGE WATCH WITH HIGHLY UNUSUAL PILLARS
CIRCA 1714, NO. 111

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved silver masked balance cock, flat steel three-arm balance with spring, highly unusual pillars each faced with a silver crowned portrait bust flanked by the letters 'GR' and with gilt fluting above and below, fusee and chain, *signed and numbered Ja. Leicester, Strand, 111*
• **Dial:** silver *champlevé*, Roman numerals with half hour divisions between and to the ring below, outer gilded ring, blued steel beetle and poker hands, the centre with two cartouches flanked by a Lion and Unicorn and a crown above, *signed Leicester, London*
• **Cases:** plain silver cases, the inner with winding aperture to back and stirrup pendant, each with a decorative *monogram* to their inside backs *reading 'PNMS'*, each with *case maker's mark IW with a coronet above for John Willoughby or Wightman*
diameter 49 mm

Although in many ways typical of the period, this watch is, however, especially notable for its excellent pierced and engraved silver cock and highly unusual movement pillars. The pillars have applied masks flanked by the letters G & R, presumably for *George Rex*. Pillars decorated with crests and monograms are recorded, yet there does not appear to be a record of another watch with pillars of this design.

£ 4,000-5,000
€ 4,500-5,700 US$ 4,900-6,200



THOMAS TOMPION

JEREMY EVANS

This sale comprises the third portion of one of the finest collections of British watches ever to have been assembled, rivalling any earlier private collection as far as exceptional quality, if not scope, is concerned. Like the two previous sales it includes examples from all periods of British watchmaking from the early 17th to the early 20th centuries, with the emphasis, of course, on items produced in London. The dispersal of this collection presents an exciting chance for collectors to acquire fine pieces of early watch-work.

Many of the craftsmen represented in this sale were leading makers but it was Thomas Tompion (1639-1713) who, from the last quarter of the 17th century, had the greatest influence on the unfolding story of Britain's horological supremacy. From the mid-1670s until his death he was London's principal maker, highly respected by the rest of the trade and patronised by royalty and society's elite. He can be credited, under the guidance of Robert Hooke, with the production of some of the first balance-spring watches to be made in London and, influenced by the designs of Richard Towneley of Lancashire, he made what were probably London's first clocks to have a dead-beat escapement. He also introduced extremely efficient designs for the repeating work of both clocks and watches and, in 1695, he was a co-patentee of the tenterhook virgule escapement. He was amongst the first to explore methods of protecting watch movements from dust, although priority is unclear, and he was apparently one of the first to use balance end-stones.

He ran the largest business employing about twenty people in house as well as numerous outworkers, and he was one of the first to number his items. It is estimated that his business produced over 700 clocks, 4700 timepiece watches, 400 repeating watches and 120 clock-watches and alarm watches. Whilst almost 64% of his clocks are extant it is extraordinary that roughly 4200 timepiece watches (93%), 270 repeating watches (76%) and over 90 clock-watch and alarm watches (77.5%) remain unaccounted for. Examples of each type of watch, apart from the clock-watch, are included in this sale.

From the early 1680s he established house styles for each type of popular item and, more than anything, it was the high quality of the work – sturdy frames comprising thick plates held by substantial pillars, and precisely cut wheel-work (he had his own wheel-cutting engines of his own design) - which set standards for his employees to reach and for those who followed him to emulate. These standards were, indeed, continued and improved upon by his successors, most notably by George Graham who inherited Tompion's business in which he had been made a partner, but also by former apprentices or employees such as Daniel Delander and William Webster, and, indeed, by another former partner, Edward Banger, although he outlived Tompion by only six years.

Tompion served as Master of the Clockmakers' Company from 1703-4, and a measure of the esteem in which he was held is shown by the fact that he was buried in Westminster Abbey.



The cottage in Ickwell Green believed to have been Thomas Tompion's birthplace and childhood home

Graham would improve upon Tompion's tenterhook watch escapement by introducing the cylinder escapement, and he also produced a more viable design than Tompion's for a dead-beat escapement for clocks that he would later combine with the mercury pendulum, also of his invention. Graham, in turn, was the master of Thomas Mudge who introduced the lever escapement for watches, having, it might be argued, been influenced by Graham's clock dead-beat.

Five watches from Tompion's workshops are included in this sale – timepieces 2628 and 3842 (lots 11and 13), the latter with joint signature Tompion and Banger, repeating watches 307 and 328 (lots 14 and 15), and alarm watch 95 (lot 12). Other examples of his work that were included in the two earlier sales are timepieces 286 (Pt.2, lot 11) and 0165 (1165) (Pt.1, lot 27).

Tompion's legacy is well illustrated in this series of sales by nine watches by Graham (and one by his nephew William Graham) two by Daniel Delander (as well as one by Nathaniel Delander), one by William Webster and two by Mathieu Des Hais, who is also believed, without substantiating evidence, to have been employed by Tompion.

For watches by George Graham in the present sale see lot numbers 25-27 and lot 31 for a watch by Nathaniel Delander

Jeremy Evans began his horological career in 1967 with the jewellers Pyman of Letchworth before joining Thwaites and Reed in 1970. From 1971 he worked with the horological collections at The British Museum, retiring in 2005. Apart from various papers he has written two books on Tompion – *Thomas Tompion at the Dial and Three Crowns*, AHS, 2006, and *Thomas Tompion. 300 Years*, Water Lane Publishing, 2013, the latter with Jonathan Carter and Ben Wright.


Tho. Tompion
London

THOMAS TOMPION

LOTS 11 – 15



11

MCC

THOMAS TOMPION, LONDON

A FINE SILVER PAIR CASED VERGE WATCH
CIRCA 1698, NO. 2628

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, steel three arm balance and hairspring, silver regulator plate, fusee and chain, tulip pillars • *signed and numbered Tho. Tompion, London, 2628*
• **Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel tulip and poker hands, outer gilded ring, cartouches to the dial centre, the upper having putti holding garlands of flowers, *signed Tompion, London*
• **Cases:** plain silver inner case, the back with shuttered winding aperture, split bezel for glass retention, stirrup bow and pendant, inner case with *maker's mark incuse IB with coronet above for John Banbury and numbered 2628* • plain silver outer case with square hinge and *maker's mark AD possibly for Abraham Dearmer and scratch numbered 2628* diameter of outer case 54 mm, inner case 46 mm

This watch can be dated to circa 1698 and, although relatively plain, is typical of the high standard of Tompion's work. The movement is numbered three times, once to the edge of the backplate and again beneath the balance and under the dial to the movement's top plate. The cock and large three-arm balance are typical of Tompion's work at this period. It is interesting to note the early stirrup bow and pendant and the bezel of the outer case, with its inner chamfer, is typical of the period.

PROVENANCE

Sotheby's London, 19th December 1966, lot 86
Collection of Prof. R Graveson
Boardman Fine Art, 4th October 1995, lot 136

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 132-133, pl. 65
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, p. 90
Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years,* 2013, p. 584

£ 15,000-18,000
€ 16,900-20,300 US$ 18,400-22,100



Detail of marks to inner case



actual size




Tho. Tompion
London


Tompion
London

12

MCC

THOMAS TOMPION, LONDON

AN IMPORTANT AND EXCEPTIONALLY RARE SILVER VERGE ALARM WATCH
CIRCA 1698, NO. 95

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, steel three-arm balance with spring, stop work for alarm visible to the backplate, decoratively pierced and engraved alarm barrel, striking on a bell to the inside case back, fusee and chain, tulip pillars, *signed and numbered Tho. Tompion, London, 95*
• **Dial:** silver champlevé dial, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel poker minute hand and double ended tulip hour hand, the tail for alarm indication upon central alarm disc, outer gilded ring, winding for alarm between 7 and 8 o'clock and for going at 3 o'clock
• **Case:** silver case, the band with engraved decoration of scrolling foliage inhabited by birds and pierced for sound emission, engraved townscape beneath the pendant, a grotesque mask to the base, split bezel for glass retention, plain back, stirrup bow, *maker's mark WA incuse probably for William Achurch*, lacking outer case
diameter 48 mm

Alarm watches are the rarest type of watch made by Tompion. Research conducted by Jeremy Evans suggests that fewer than 10 alarm watches by Tompion are known to have survived and, in the book *Thomas Tompion 300 Years*, the authors note that the present watch *"is one of the best preserved of them"* [see op. cit. p.285]. Unusually for an English watch of the period, the watch has winding squares for both the going and alarm trains through the champlevé dial. The advantage of this design over the normal arrangement is that, for a movement of modest size, the need to allow space in the back plate for an alarm square is overcome and so, rather than a small two-arm balance, a large three-arm balance could be fitted.

PROVENANCE

Antiquorum Geneva, 23rd October 1999, lot 512

LITERATURE

Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p. 102
Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years,* 2013, p. 285

£ 20,000-30,000
€ 22,500-33,800 US$ 24,500-36,700






Jno Tompion
London











"The rarest type of watch produced by Tompion is the alarm-watch of which fewer than 10 examples are listed. This [no. 95] is one of the best preserved of them."

JEREMY EVANS, JONATHAN CARTER & BEN WRIGHT, *THOMAS TOMPION 300 YEARS*, 2013, P. 285



13

MCC

THOMAS TOMPION & EDWARD BANGER

A RARE AND EXTREMELY FINE SILVER PAIR CASED VERGE WATCH
CIRCA 1704, NO. 3842

• **Movement:** gilded full plate, verge escapement, pierced and engraved balance cock decorated with scrolling foliage and a bird with outstretched wings, a winged mask to the base, flat steel three-arm balance with spring, fusee and chain, Egyptian pillars, *signed T. Tompion, E. Banger, London No. 3842*
• **Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel tulip and poker hands, outer gilded ring, cartouches to the dial centre, the upper having putti holding garlands of flowers, *signed Tompion, Banger, London*
• **Cases:** plain silver inner case, split bezel for glass retention, the back with shuttered winding aperture, stirrup bow and pendant • plain outer case with square hinge, the bezel with inner chamfer • both cases with *maker's mark WS with coronet above for William Sherwood senior, both cases numbered 3842*
diameter of outer case 57 mm, inner case 48 mm

Towards the end of the 17th century, Tompion was employing several apprentices, the most famous of whom was Edward Banger who had been 'turned over' to Tompion from Joseph Ashby in 1687. Banger married Tompion's niece Margaret Kent in 1694 and became Free of the Clockmakers' Company in 1695. He formed a partnership with Tompion in 1701 and the clocks and watches made during this partnership are amongst the finest produced by the workshop, with great attention to detail and fine finishing. Some years later a serious quarrel appears to have taken place and after about 1708, Tompion and Banger ceased to collaborate. Whatever the reason, Tompion must have felt strongly about it as the clocks signed Tompion and Banger that remained unfinished in the workshop had the name Banger erased from the dials before they were sold.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 139, pl. 70
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, p. 92
Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years,* 2013, p. 585

£ 10,000-18,000
€ 11,300-20,300 US$ 12,300-22,100



Detail of marks to inner case





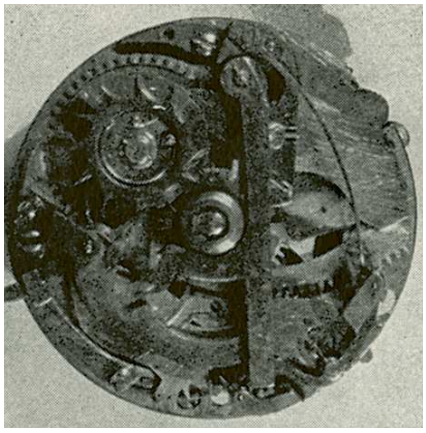

TOMPION
BANGER
LONDON

THOMAS TOMPION REPEATERS

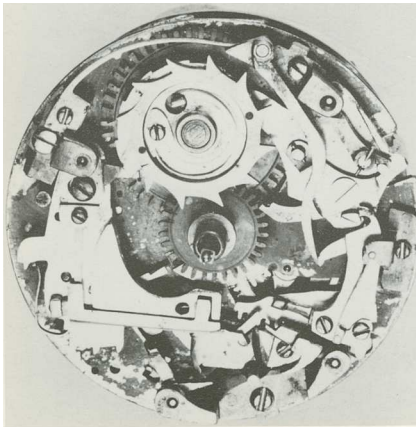
JEREMY EVANS



Tompion no. 144



Tompion no. 308



Tompion no. 350

The repeating mechanism employs two snails, one for each of the quarters and hours, to determine upon depressing the pendant, the number of blows to be struck, and of course both hammers strike the same single bell. The hours sound first, the quarters follow – unless the time is between the hour and quarter-past when only the hour sounds. The mechanism is powered by a mainspring in a fixed barrel, wound through rack and pinion when the pendant is pressed. The use of the device known as the surprise piece quite clearly links the mechanism to the quarter-striking work of the three-train grande-sonnerie clocks. In its normal position the hour snail is biased for the new hour, so that if the mechanism is activated at the hour the correct hour step of the snail is in place to receive the rack-tail. If, however, it is activated just before that hour of the surprise piece is bought into action to shift the snail back slightly so that the old hour sounds. The surprise piece is necessary to overcome the inopportune fact that at the hour it takes some five or six minutes for a step on the hour snail to pass through the three degrees of arc required for the rack-tail to locate cleanly upon one side or other of the step. The possibility of error occurring because of the small amount of shake in the hour-wheel was also eliminated.

Tompion remained faithful to this basic design, though there were minor variations, and it was used in all but a few repeating watches bearing his name. Graham probably abandoned it almost immediately when he took over the business in favour of Mathew Stogden's design which was even fitted – with 5-minute repeat, to a watch Graham would have inherited as part of Tompion's stock, number 380.

Extract from: Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years*, 2013



Tompion no. 307, lot 14



Tompion no. 328, lot 15



14

MCC

THOMAS TOMPION, LONDON

AN IMPORTANT GOLD PAIR CASED QUARTER REPEATING VERGE WATCH
1708-1709, NO. 307

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved balance cock, flat steel three-arm balance with spring, the balance with pierced ruby bearings to top and bottom and with polished countersinks above and below, diamond endstone, further diamond endstone in dovetail piece to bottom potence, unusual gilt-brass screw-set cap to cock, fusee and chain, Egyptian and round baluster pillars, repeating with two polished steel hammers on a bell to the inside of the case, *signed and numbered T. Tompion, London, 307*
• **Dial:** gold champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel beetle and poker hands, cartouches to the dial centre, the upper having putti holding garlands of flowers, *signed Tompion, London*
• **Cases:** gold inner with pierced band for sound emission decoratively engraved with foliage inhabited by birds, a pastoral scene beneath the pendant and a pair of trumpeting angels either side of a scene of a fisherman beside a lake at the base, stirrup bow and plunge pendant, *numbered 307, hallmarked 1708 and with maker's mark WS incuse for William Sherwood* • gold outer case, the back with decoratively pierced decoration engraved with foliage, birds, dolphins, a grotesque mask, a classical head, two winged putti either side of a pastoral scene by the thumb piece, two winged half figures either side of a scene of a fisherman beside a lake at the square hinge, bezel further pierced and engraved with foliage and birds, pulse piece to the band by 5 o'clock, *hallmarked 1709 and with maker's mark WS incuse for William Sherwood* diameter of outer case 56 mm, inner case 47 mm

The present lot is a very rare gold quarter repeating watch by Tompion. Research suggests that it may be one of the earliest of his watches to have endstones and, indeed, one of the earlist hallmarked examples with endstones. The unusual cap to the balance cock was no doubt added by Tompion as a means to conceal his jewelling from prying eyes. The movement has Tompion's own form of repeating work which is operated from the pendant and strikes a bell to the inside case back. Tompion's repeating work is described and illustrated in G. H. Baillie, *Watches, their History, Decoration and Mechanism*, pp. 319-322 and pl. LXX.

Interestingly, if one analyses the 50 or so repeating watches by Tompion which are listed by Jeremy Evans in his book, Thomas Tompion at the Dial and Three Crowns, and exclude those watches which have one or both cases missing, later cases and/or dials, there remain less than half a dozen gold examples extant. Interestingly, quarter repeating Tompion no. 308, which is the closest number to the present watch, is illustrated as a movement only in H. Marryat's book, *Henlein to Tompion*, 1938, p. 87.

PROVENANCE

Sotheby's London, 7th June, 1955
Sotheby's Zurich, 16th November 1973

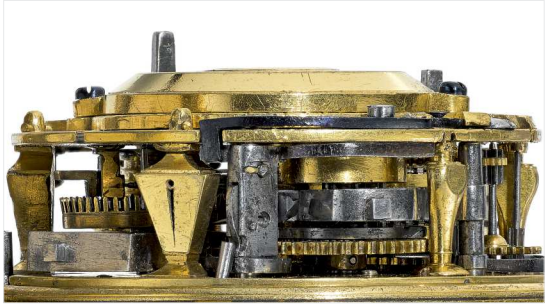
LITERATURE

Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, p. 103
Terence Camerer Cuss, *Daniel Quare 324,* Antiquarian Horology, No. 6, Vol. 33, December 2012
Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years,* 2013, p. 629

£ 150,000-250,000
€ 169,000-281,000 US$ 184,000-306,000



Detail of backplate with balance cock cap removed




Tompion
London





Detail of hallmarks and case maker's mark



"The unusual cap to the balance cock was no doubt added by Tompion as a means to conceal his jewelling from prying eyes."


307
T. TOMPION
LONDON

15

MCC

THOMAS TOMPION

A RARE QUARTER REPEATING VERGE WATCH IN LATER GILT-METAL AND SHAGREEN SINGLE CASE
CIRCA 1710, NO. 328

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, steel three-arm balance and hairspring, silver regulator plate, fusee and chain, Egyptian and round baluster pillars, screw-set gilt-metal dust ring, repeating with two polished steel hammers to a bell within the case • *signed and numbered Tho. Tompion, London, 328*
• **Dial:** gold champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel beetle and poker hands, cartouches to the dial centre, the upper having putti holding garlands of flowers, *signed Tompion, London*
• **Case:** later gilt-metal and shagreen mounted single case, the back with pierced roundels for sound emission to the band, bezel with decorative pin work

With a short chain and crank key
diameter 54 mm

The dial of this watch is secured to the top plate via a secret catch whilst the backplate is slightly smaller than usual, which has resulted in Tompion's signature being executed all on one line with the number preceding it under the banking piece, rather than following the signature as one more usually finds. The gold champlevé dial is typical of Tompion's work with the signature flanked by putti holding garlands of flowers.

PROVENANCE

Sotheby & Co, London, July 16 1959, lot 39
Sotheby & Co, London *Samuel Tonkin Collection,* 13 November 1967, lot 18

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 150-151, pl. 78
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, p. 104
Jeremy Evans, Jonathan Carter & Ben Wright, *Thomas Tompion 300 Years,* 2013, p. 591

£ 40,000-60,000
€ 45,000-67,500 US$ 48,900-73,500




Thos Tompion London
25 20 15 10


TOMPION
LONDON

16

MCC

HENRY JONES, LONDON

A FINE GOLD VERGE WATCH WITH CONTEMPORARY REPLACEMENT OUTER CASE
INNER CASE 1690 OUTER CASE 1699

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, balance with spring, serpent indication to regulator scale, fusee and chain, tulip pillars, *signed Henry Jones, London*
• **Dial:** gold champlevé, Roman numerals, inner half hour divisions, outer Arabic minute ring, central spiral of leaves, blued steel tulip hour hand and tapered poker minute hand
• **Cases:** plain gold inner, the back with shuttered winding aperture, *London hallmarks for 1690* and with *maker's mark ID incuse for James Delander* • outer case a contemporary replacement with monogram to the back, bezels with stylised leaf form decoration, *hallmarked 1699* and with *maker's mark incuse WI with coronet above for John Wightman*
diameter of outer case 50.5 mm, inner case 44 mm

This handsome watch has a wonderful champlevé dial with an attractive spiral of leaves embossed and chased to the centre. The blued steel hands are finely executed and the minute hand is relatively unusual with its tapered, straight sides of almost triangular section. Although not uncommon, the coiled serpent used to indicate upon the movement's regulation disk is a charming feature.

Henry Jones (c.1642-1695) was an outstanding clock and watch maker who flourished during the last quarter of the 17th century. Born in Southampton, Jones moved to London and was briefly apprenticed to Benjamin Hill in 1654, before advantageously transferring to the workshop of Edward East. He obtained his freedom from the Clockmakers' Company in 1663 and served the company in a variety of capacities, becoming Master in 1691. After completing his apprenticeship, Jones continued to work with East until 1672, when he took premises in the City of London, off Fleet Street, in the area known as The Temple. It is clear that he took a keen interest in the introduction of the balance spring, an early example of which was included in "*The Celebration of the English Watch Part I*" (see: Sotheby's London, 15th December 2015, lot 23). Henry Jones died in 1695 and was buried at St. Dunstan in the West, Fleet Street, London.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 121, pl. 58

£ 6,500-9,500
€ 7,400-10,700 US$ 8,000-11,700






Henry Jones; London

17

PETER GARON, LONDON

AN EXCEPTIONALLY RARE AND VERY LARGE 8-DAY PAIR CASED VERGE WATCH WITH DATE
CIRCA 1700, NO. 481

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock with scrolling foliage inhabited by a bird with outstretched wings, dolphins and two birds' head streamers to the base, the broad and large cock foot with a half-figure holding a basket of fruit upon her head, plain three arm balance with spring, fusee and chain with large barrel and high count train providing long duration, worm setup below the barrel, tulip and round baluster pillars, *signed and numbered Peter Garon, London, 481*
• **Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, date aperture with gilded disc by 3 o'clock, blued steel tulip and poker hands, outer gilded ring, cartouche to the centre *signed Garon, banner beneath signed London*, a winged putto below
• **Case:** plain silver inner case with ring pendant • outer case with intricate engraved decorative scheme consisting of scrolls, swags, grotesque masks within acanthus leaves, a pair of exotic birds, two putti either side of the central reserve containing a scene of Orpheus charming the animals with his music, band decorated with grapes and vine leaves, front bezel with acanthus leaves and 4 cherub heads • both cases with *maker's mark AR conjoined in a cameo for Adam Roumieu*
diameter of outer case 74 mm, diameter of inner case 66 mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 128-129, pl. 63
Cecil Clutton & George Daniels, *Watches,* 1965, figs. 210-211, third edition, 1979, figs. 111a-b
T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* 1976, pp. 86-87, pl. 35
T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 33, pl. 30

£ 40,000-50,000
€ 45,000-56,500 US$ 48,900-61,500






Peter Garon London
481

This impressive and rare watch is of extraordinarily large size. The movement is designed so that it could be run for approximately 8 days between windings and is one of very few such long duration English movements from the period. In order to achieve this, the movement has a large barrel and fusee and their size has required the maker, in order to save space, to fit two slimmer rounded baluster pillars around them (these are in place of his otherwise broader tulip pillars). There is also a long wheel train and a remote canon pinion. To the movement's backplate, the cock's foot is noticeably larger than the table and both cock and foot are elegantly decorated with birds, dolphins and a half-figure. The outer case is decorated with a complex design including swags, acanthus leaves, exotic birds, grotesque masks and putti, whilst the central scene depicts Orpheus Charming the animals with his music (Ovid's *Metamorphoses*, 10: 86-105).

Peter Garon was born circa 1673 to Hugenot parentage and apprenticed to Richard Baker (see lot 8 in this auction) until 1694. Brian Loomes in his book, *The Early Clockmakers of Great Britain*, notes that Garon was initially refused freedom of the Clockmakers' Company as he was deemed an 'alien' but was later granted freedom of the City by the Lord Mayor and finally made a Freeman of the Clockmakers' Company in August 1694. Garon appears to have worked at St. Bartholomew's Lane End and later at St. Giles Cripplegate [op cit. pp. 243-244]. F. J . Britten notes that Garon was declared bankrupt in the London Gazette of 1706 but he continued to work and his son, also called Peter, was apprenticed to him in 1713. Garon's career finally ended in insolvency in 1723.




Garon
LONDON


Quare London

DANIEL QUARE

LOTS 18, 20, 21, 24, 28



18

MCC

DANIEL QUARE, LONDON

A RARE SILVER PAIR CASED EARLY QUARTER REPEATING VERGE WATCH
CIRCA 1705, NO. 237

Movement: gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock, flat three-arm balance with spring, fusee and chain, gilt metal dust ring, polished steel hammers repeating on a bell to the inside case back, round baluster pillars, *signed and numbered D. Quare, London, 237*
Dial: silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel beetle and poker hands, outer gilded ring, fan-form aperture for regulation, the central cartouches with scrolling foliage to the borders, *signed Quare, London*
Cases: silver case, the band with engraved decoration of scrolling foliage inhabited by birds and pierced for sound emission, a lakeside townscape beneath the pendant, grotesque mask to the base, stirrup bow, *case maker's mark WI incuse for William Jaques and numbered 237* • silver outer case with symmetrically arranged pierced roundels of varying sizes to front and back bezels, pulse piece to the band between 6 and 7 o'clock, *maker's mark AR conjoined in cameo for Adam Roumieu and scratch numbered 237*

With an 18th century cut steel chatelaine, with seal, hinged crank key and *later* brass key
diameter of outer case 58 mm, inner case 49 mm

Most unusually for a repeating watch, the silver champlevé dial of the present piece has an aperture for regulation with corresponding setting square. The blued steel hands are intricate in design and beautifully made. Quare is known to have had two numbering series for his watches, one of which appears to have been reserved for his repeaters. Both the style and number of this watch would suggest a date of execution around 1705, although it is possible that it was made a little earlier.

PROVENANCE

Sotheby's London, 3rd October 1996, lot 13

LITERATURE

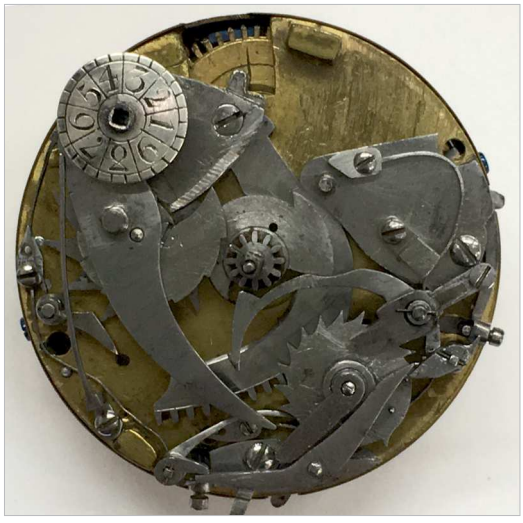
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 142-143, pl. 73

£ 15,000-20,000
€ 16,900-22,500 US$ 18,400-24,500



Detail of marks to inner case under bell




Detail of under dial


Quare
London



Daniel Quare (c.1647/8-1724) was born in Somerset. A highly esteemed watchmaker, Quare was admitted to the Clockmakers' Company in 1671, later becoming Master in 1708. Quare established himself as an important horological innovator by inventing a type of repeating work around 1680. Whilst Quare was developing his repeating mechanism, his rival, the Revd. Edward Barlow, was developing his own version. Barlow had invented the rack form of striking in 1676 and, in 1685, Thomas Tompion made a watch for Barlow that incorporated the latter's repeating system. Three years later, in 1688, Daniel Quare and Edward Barlow presented their different forms of repeating watches to King James II in order that he might declare which he regarded the superior. The King favoured Quare's form, noting that Barlow's required two pushers, one for the hour strike and one for the quarters, whilst Quare's single push-piece activated both the hours and quarters.

As a Quaker, Quare was unable to be appointed Royal Clockmaker, however, as Cedric Jagger notes in his book *Royal Clocks*, Quare "*was given free access via the Back Stairs*." Indeed, Quare was well connected both at home and abroad, a fact borne out by the impressive wedding guest lists of his daughters Anne and Elizabeth, which boasted noble families and envoys from around Europe. In 1718 Quare went into partnership with Stephen Horseman, after which their work was signed '*Quare & Horseman*'. Daniel Quare is buried at the Quakers' cemetery at Bunhill Fields, Finsbury.




60
Quare
London

19

JAMES BANKS, NOTTINGHAM

A VERY RARE AND UNUSUAL SILVER PAIR CASED VERGE WATCH WITH DIFFERENTIAL DIAL
CIRCA 1705

• **Movement:** gilded full plate movement, verge escapement, balance cock decoratively pierced and engraved with foliage and birds and an oval reserve *signed J Banks, Nottinghm*, fusee and chain, crested Egyptian pillars
• **Dial:** silver champlevé differential dial, inner revolving hour disk, outer Arabic minute ring, embossed and chased band between with trophies of war, all against a stippled ground, single blued steel poker minute hand, *signed within a banner I. Banks, Nottingham*
• **Case:** plain silver inner case, stirrup bow and pendant, inner case with *maker's mark T.P* within a cameo, cast/embossed outer case with allegorical scene of *The Triumph of Love* below the Latin inscription: "*Amoris tela omnium querela*", hinged with shaped end joints
diameter of outer case 55 mm, inner case 47 mm

The differential dial is a rather ingenious means by which to display the time. A single hand indicates the minutes towards the edge of the dial whilst the current hour, indicated on the central disk, always appears beneath the minute hand. This method of display was described by George Daniels and Cecil Clutton in their book "*Watches*" thus: "*the differential hour arrangement is very rare indeed. An ordinary minute hand goes round once an hour. The centre of the dial is occupied by a revolving disk with the hours from I to XII numbered on it in the ordinary way. This is geared to rotate...[11/12] of a full circle in an hour. Thus the current hour is always immediately under the minute hand" [see op. cit. 1st Edition, 1965, p. 77]*

In many ways it is surprising that the differential dial was not more widely used. The greater accuracy of the watch at the end of the 17th century, as a result of the widespread introduction of the balance spring, saw the increasing use of the minute hand. It is likely that, for some, the introduction of a secondary hand to the dial of a watch may have been an unwelcome cluttering, or indeed confusing addition to the dial of a watch. For this reason, the clarity of the differential dial's display had much to recommend it. Nevertheless, it clearly did not catch on as a design and very few examples are known, indeed, David Landes in his book "Revolution in Time" suggests that *"all the differential dials of the period may have been made by a single artist, who supplied them to master watchmakers for resale under their own names...Every one that I have seen has the same martial emblems on the dial, and they all seem to have come from the same shop"* [see op. cit. 2000, p. 249].

At least two other watches by Banks with the same style of differential dial are known, one formerly in the Courtney Ilbert Collection was purchased by the British Museum from Christie's in 1958 and another is in a private collection. These are signed, as the present example, simply J Banks on both the dial and movement but the latter, from a private collection, although signed in the same way on an identical dial, is signed James Banks, Nottingham on the movement. This last watch would seem to clearly establish that the forename Joseph, often assumed for the maker of these particular watches, is incorrect. This last watch is also interesting in that the case, made by the same maker (Richard Blundell) as those belonging to the watch in the British Museum, is hallmarked for 1698, and is the earliest recorded example of a hallmark on a silver watch case.

EXHIBITED

Antiquarian Horological Society Tenth Anniversary Exhibition, Science Museum, May – August 1964, item 86

LITERATURE

Cecil Clutton and George Daniels, *Watches*, 1st Edition, 1965, pl. 251-252
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 140-141, pl. 71
T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches, 1976,* p.99, pl. 47
T.P. Camerer Cuss, *The Country Life Book of Watches,* 1967, p. 51, pl. 48
David Landes, *Revolution in* Time, 2000, p. 249, fig. 25

£ 10,000-15,000
€ 11,300-16,900 US$ 12,300-18,400






60
15
30
45
I. BANKS
Nottingham

20

MCC

DANIEL QUARE, LONDON

A RARE SILVER PAIR CASED EARLY QUARTER REPEATING VERGE WATCH
CIRCA 1705, NO. 253

Movement: gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock, flat three-arm balance with spring, fusee and chain, polished steel hammers repeating on a bell to the inside case back, round baluster pillars, *signed and numbered D. Quare, London, 253*
• **Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel beetle and poker hands, outer gilded ring, fan-form aperture and female square for regulation, cartouches with scrolling foliage to the borders, *signed Quare, London*
• **Case:** silver case, the band with engraved decoration of scrolling foliage inhabited by birds and pierced for sound emission, numbered 253 beneath the pendant, a grotesque mask to the base, rope twist bow, *case maker's mark possibly WI[?] for William Jaques* (partially obscured by winding hole) and *numbered 253* • silver outer case with symmetrically arranged pierced roundels of varying sizes to front and back bezels, pulse piece to the band between 7 and 8 o'clock, *maker's mark WG incuse for William Ginn*
diameter of outer case 58 mm, inner case 49 mm

Although there are a number of small differences, this watch bears very close comparison to Quare number 237 (see lot 18 in this auction). Most notably this watch, like no. 237, also has the unusual addition of a sector for regulation to the dial. The cases of nos. 237 & 253 are of similar design; the case maker's mark of this watch (no. 253) is partially obscured by the winding hole, however, it is likely to be *WI* for William Jaques, who also made the inner case for no. 237.

For a note on Daniel Quare and his repeating watches, see lot 18.

PROVENANCE

Antiquorum Geneva, 12th April 1992, lot 553

£ 15,000-20,000
€ 16,900-22,500 US$ 18,400-24,500



Detail of under dial




Quare
London





21

MCC

DANIEL QUARE, LONDON

A VERY RARE GOLD TWO-TRAIN CLOCK WATCH
1687, NO. 533

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved masked balance cock, flat steel balance with spring, fusee and chain, tulip and round baluster pillars, pierced and engraved barrel to the striking train, numbered silver locking plate to the backplate, striking a bell to the inside back, blued steel gate, *signed and numbered D. Quare, London, 533*
• **Dial:** gold champlevé, Roman numerals with half hour divisions between and to the ring below, outer Arabic minute ring, rosette to the dial centre, all against a stippled ground, blued steel tulip hour and straight minute hand
• **Case:** gold, the back with symmetrically arranged decoration on a matt ground, centred with a rosette beneath a bird of paradise resting on swags and with outstretched wings, the whole surrounded by flowers, foliage and garlands, winding apertures for going and striking trains, the band pierced for sound emission and decoratively engraved with flowers, foliage, dolphins, foxes and birds, plain ring pendant and bow, the inside back with *London hallmarks for 1687 and maker's mark ND conjoined incuse with dot beneath for Nathaniel Delander*, lacking outer case
diameter 48 mm

This is an early and exceptional work by Daniel Quare, which strikes the hours and half hours in passing. Dating to 1687, and in excellent condition, this is an especially early example of a clock-watch by this maker and the earliest Quare watch so far recorded with a hallmark. The case was made by Nathaniel Delander, the foremost maker of his time. Delander's mark is recorded on the Goldsmiths' 1682 plate along with the maker's mark, which displays a coronet above his initials.

Formerly in the Wuppertal Watch and Clock collection, Germany, this was one of the watches examined by members of the Antiquarian Horological Society's 1967 'Continental Tour', when they visited the Wuppertal museum as guests of the Abeler family.

For another example of a clock watch by this maker, see: Sotheby's London, *The Celebration of the English Watch Part I,* 15th December 2015, lot 39; for a note on Daniel Quare, see lot 18.

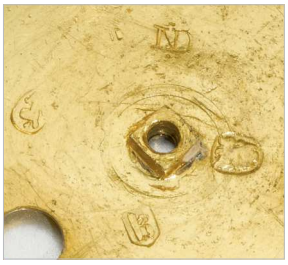
PROVENANCE

Wuppertal Museum, dispersed 1970s

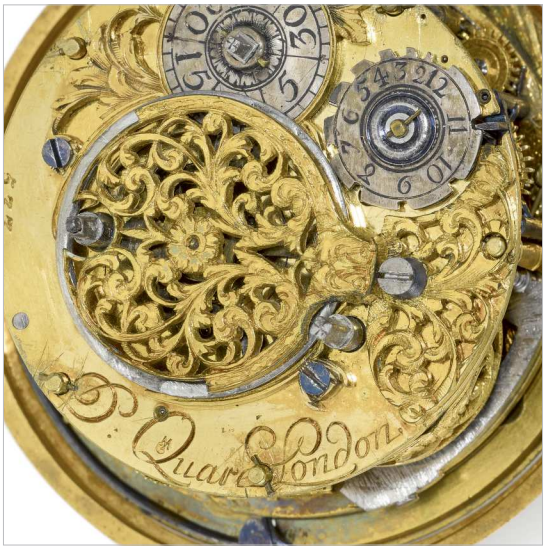
LITERATURE

H. A. Miles, *Watches, The A.H.S. Continental Tour, 1967,* Antiquarian Horology, No. 10, Vol. 5, March 1968, p. 369
Alan Lloyd, *The Wuppertal Clock and Watch Museum,* Antique Collector, 1966

£ 25,000-30,000
€ 28,100-33,800 US$ 30,600-36,700



Detail of marks to inner case under bell





Detail of under dial


60
5
10
15
20
25
30
35
40
45
50
55

22

FROMANTEEL & CLARKE

A FINE SILVER PAIR CASED VERGE WATCH
CIRCA 1710

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock with birds, foliage and flowers, flat three-arm balance with spring, fusee and chain, Egyptian pillars, *signed Fromanteel & Clarke*
• **Dial:** silver champlevé, Roman numerals with half-hour divisions between and to the ring beneath, outer Arabic minute ring, aperture for the date at 6 o'clock, outer gilded ring, tulip and poker hands, the centre pierced, chased and engraved with flowers and foliage, a grotesque head and a bird at 12 o'clock, a feeding squirrel at 3 o'clock, *signed Fromanteel & Clarke*
• **Cases:** plain polished silver inner case with winding aperture, plain polished silver outer case with squared hinge and deep chamfer to the bezel • *case maker's mark ID with coronet above (probably James or John Delander)*
diameter of outer case 57 mm, inner case 48 mm

This handsome watch has a highly unusual pierced, chased and engraved centre to the silver champlevé dial. Beneath 12 o'clock, the grotesque head of a beast in profile appears to be on the point of swallowing a bird. Amongst the scrolling foliage, a charming squirrel can be seen feeding at 3 o'clock, whilst two banners above and below carry the names of the makers.

Ahasuerus Fromanteel the Younger and Christopher Clarke began a partnership circa 1680 to form the firm of Fromanteel & Clarke. Fromanteel came from a family of distinguished watch and clockmakers, and worked in both London and Amsterdam. He earned his Freedom from the Clockmakers' Company in 1672. Clarke, a British ex-patriate who resided in Amsterdam, married Fromanteel's daughter in 1694. Clocks and watches signed 'Fromanteel & Clarke' were often manufactured in Amsterdam, and sold both there and in London. Their partnership ended in 1703 when Fromanteel died, Clarke continued to work, joining a partnership with Fromanteel's younger brother, Abraham.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 153, pl. 80

£ 5,000-7,000
€ 5,700-7,900 US$ 6,200-8,600









23

JOHN BROCKHURST, LONDON

A FINE SILVER SINGLE CASED VERGE WATCH
CIRCA 1710

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage inhabited by birds and dolphins, flat three-arm balance with spring, fusee and chain, Egyptian pillars, *signed J Brockhurst, London*
• **Dial:** silver champlevé, Roman numerals with half-hour divisions between and to the ring beneath, outer Arabic minute ring, outer gilded ring, beetle and poker hands, the centre with gilded chased and engraved decoration of a lion and a unicorn, with two apertures surrounded by floral swags and signed on a blued steel plate *Brockhurst, London*
• **Case:** plain polished single silver case, the back with shuttered winding aperture, stirrup bow and pendant
diameter 54 mm

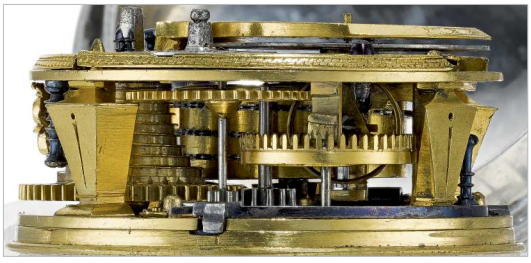
A popular motif for some years following the 1707 Act of Union, the Royal Arms can often be found engraved to balance cocks or, as in this instance, applied directly to the centre of the dial. Incorporating this Royal reference may well represent a sense of national pride, celebrating the Union and a new hope and optimism for the coming century after the considerable social and political upheavals of the 17th century.

G. H. Baillie, in *Watchmakers and Clockmakers of the World,* notes that a John Brockhurst of London was apprenticed in 1699.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 156, pl. 82

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700









actual size



24

DANIEL QUARE, LONDON

A FINE SILVER PAIR CASED VERGE WATCH
CIRCA 1710, NO. 3762

• **Movement:** gilded full plate, verge escapement, large and elaborate pierced and decoratively engraved balance cock symmetrically arranged with a pair of birds and dolphin heads amidst scrolling foliage, a female head at the neck, flat steel three-arm balance with spring, fusee and chain, crested Egyptian pillars, *signed and numbered D. Quare, London, 3762*
• **Dial:** silver *champlevé*, Roman numerals with half hour divisions between and to the ring below, outer Arabic minute ring, outer gilt ring, female square above aperture with calibrated blued steel disc for regulation, winding aperture at 3 o'clock, blued steel tulip hour hand, the poker minute hand stepped to clear winding square, the centre chased and engraved with a lion and unicorn with central cartouche *signed Quare*
• **Cases:** plain silver inner, stirrup pendant and bow, *case maker's mark WI incuse for William Jaques* and numbered 3762 • silver outer case with square hinge, the back centred with a complex *engraved monogram*, *case maker's mark WG incuse probably for William Ginn*
diameter of outer case 52 mm, inner case 46 mm

The deep movement and case of this watch, together with the placement of the winding aperture to the dial rather than case back, are reminiscent of contemporary so-called 'oignon' watches which had become a well-established French fashion at this time. As in this instance, Quare often favoured placing a calibrated disc and square for adjusting the regulation to the dial; this feature made it easier for the watch's owner to regulate the timekeeping, whilst also discouraging them from opening their watch to inspect the movement unnecessarily.

For a note on Daniel Quare see lot 18.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 154-155, pl. 81

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700







actual size



GEORGE GRAHAM

1673 – 1751

George Graham (c.1673-1751), is one of England's most renowned clock and watchmakers. Born in Cumberland, his older brother raised him until 1688, when he sent him to London. There, Graham was apprenticed to Henry Aske and, when freed in 1695, almost immediately entered the service of Thomas Tompion. He lived with Tompion for nearly 17 years, married one of Tompion's nieces in 1704 and became his partner in c.1711. Graham was one of the executors of Tompion's will upon his death in 1713, and succeeded to his business at the Dial and Three Crowns.

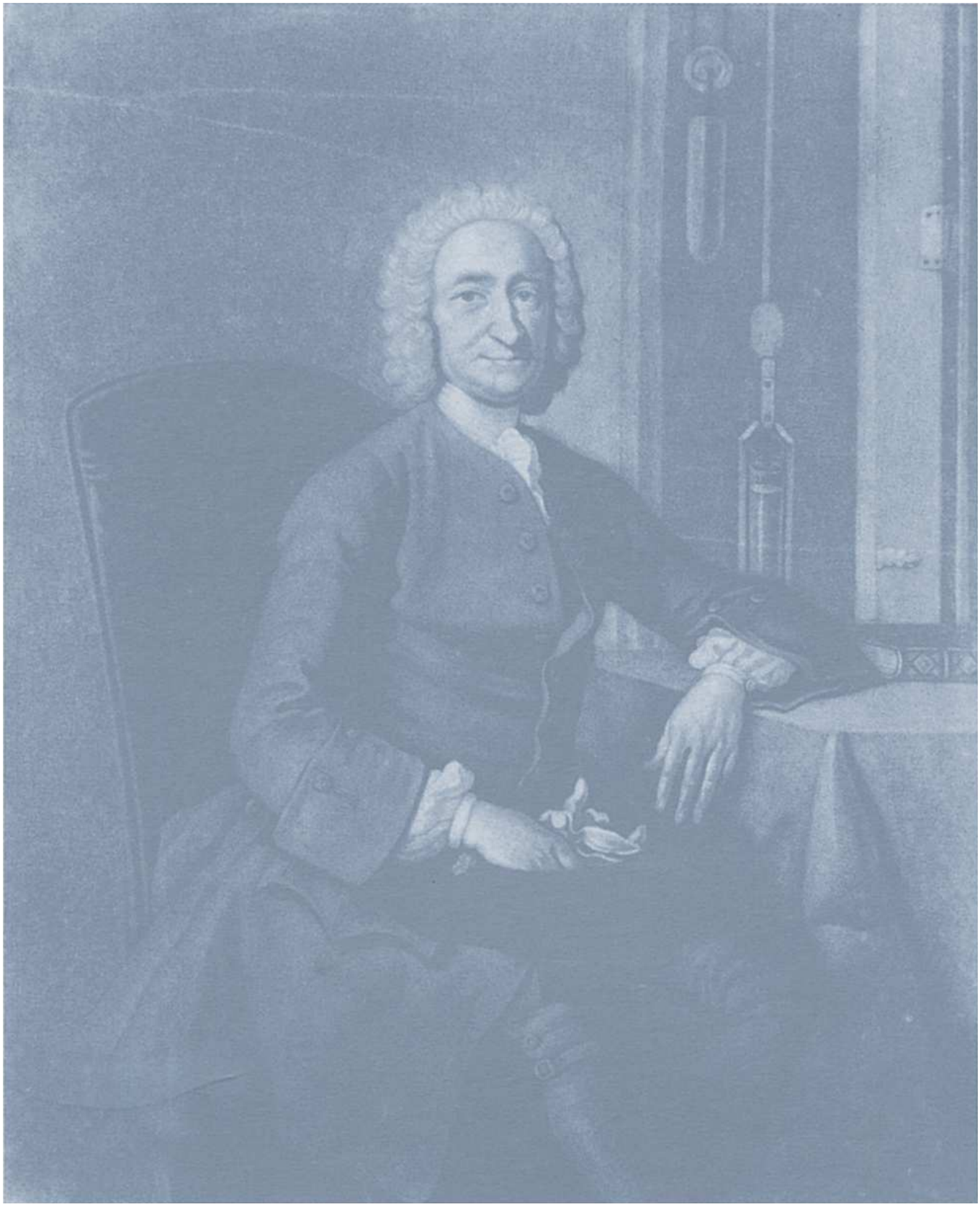
Graham continued to work at the premises he shared with Tompion until 1720, when he moved to the Dial and the One Crown, next door to the Globe, where he continued to make precision clocks and watches. Graham is credited with developing the cylinder escapement in 1726 (see lots 26 & 27 in this sale). He also contributed to the horological field by vastly improving the dead-beat escapement, previously developed by Richard Towneley and Tompion in the mid-1670s. As the accuracy of clocks continued to increase, a solution to the effects of temperature on the expansion and contraction of the pendulum was sought and led to Graham's introduction of the mercury pendulum. His pendulum was used extensively by clockmakers for years to come.

Besides watchmaking, Graham had an interest in astronomy, and invented several important astronomical tools by drawing on his knowledge of horology. He frequently worked with the Astronomers royal, Edmond Halley and James Bradley, and produced several astronomical devices used by the Royal Observatory and the French Academy of Sciences.

George Graham also influenced several other remarkable British watchmakers including Thomas Mudge, apprenticed under him from 1730 to 1738, who went on to invent the lever escapement. Graham also met John Harrison soon after the latter arrived in London, and served as an advisor for Harrison's work on the marine chronometer. His colleague at the Royal Observatory, Halley, introduced the two, and Graham granted Harrison an interest-free loan, which helped support him while working on his famed marine chronometers. He also spoke on Harrison's behalf to the Board of Longitude. His generosity toward Harrison, and other watchmakers, earned him the nickname "Honest George Graham."

Graham was elected a fellow of the Royal Society in 1721 and was Master of the Clockmakers' Company in 1722. He continued Tompion's numbering system, thus he is said to have produced approximately 3,000 watches along with 170 clocks. Graham died in 1751 and continued his philanthropic behaviour by bequeathing money to the Clockmakers' Company in his will to be used for watch and clockmakers who struggled financially. As a sign of the great respect in which he was held, Tompion's grave in Westminster Abbey was opened to receive the body of his former protégé and business partner.

For watches by George Graham in this sale, see lots, 25-27



Portrait of George Graham

25

MCC

GEORGE GRAHAM, LONDON

A VERY FINE GOLD PAIR CASED VERGE WATCH WITH DATE
CIRCA 1713, NO. 4580

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved balance cock with classical female head at the neck, flat three-arm balance with spring, fusee and chain, Egyptian pillars, *signed and numbered Geo. Graham, London, 4580*
• **Dial:** gold champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, blued steel beetle and poker hands, aperture for date above 6 o'clock, banners to the dial centre surrounded by floral swags and *signed Graham, London*
• **Cases:** plain gold inner case, the back with shuttered winding aperture, stirrup pendant and bow, *rubbed hallmarks for London 1713 or 1714*, *maker's mark WS incuse for William Sherwood* • plain outer case with *maker's mark IW incuse probably for John Willoughby*
diameter of outer case 57 mm, inner case 48 mm

As Thomas Tompion's partner and successor, George Graham continued their watch numbering series when the former died in 1713. Research suggests that the present watch may be the earliest surviving Graham watch that is hallmarked and remains complete, although a repeating watch (no. 402) which is also hallmarked 1713 is recorded.

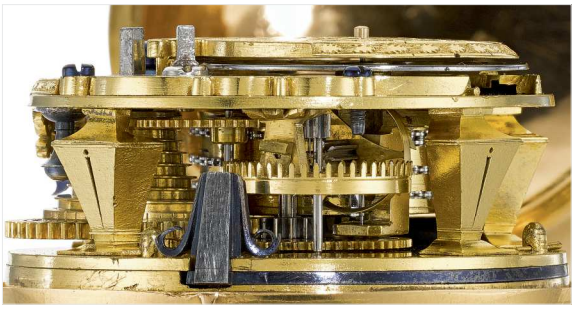
Following Tompion's death, Graham continued the exceptional standards of watchmaking that he and his former partner had established. As this watch demonstrates, Graham also employed an excellent dial engraver and continued to use William Sherwood, whom Tompion had engaged from the late 1690s, for some of his cases.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 162-163, pl. 87

£ 12,000-18,000
€ 13,500-20,300 US$ 14,700-22,100







actual size



26

MCC

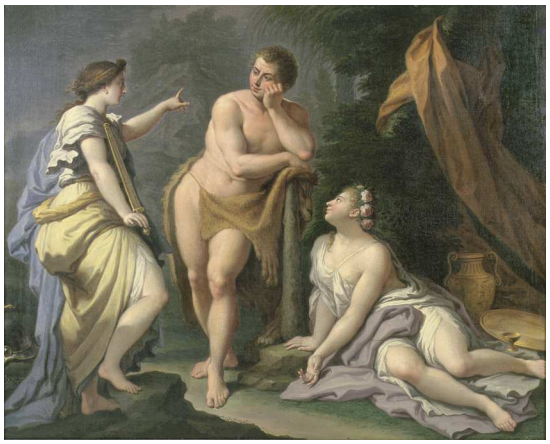
GEORGE GRAHAM, LONDON

AN EXTREMELY FINE GOLD PAIR CASED QUARTER REPEATING CYLINDER WATCH WITH REPOUSSE SCENE BY ISHMAEL PARBURY AND BROWN SHAGREEN OUTER PROTECTIVE CASE
1733, NO. 679

• **Movement:** gilded full plate, cylinder escapement with brass wheel, decoratively pierced and floral engraved balance cock with a head at the foot, diamond endstone, fusee and chain, turned cylindrical pillars, two polished steel hammers repeating on a bell to the inside case back, *signed and numbered Geo. Graham, London, 679*, gilt-metal dust cap *signed Geo. Graham, London and scratch numbered*
• **Dial:** gold champlevé, Roman numerals, outer Arabic minute ring, all against a stippled ground, two central cartouches signed Graham, London, blued steel beetle and poker hands
• **Cases:** gold inner, pierced for sound emission and engraved with scrolling foliage, a mask to the base, numbered 679 beneath the pendant, the back with winding aperture and centred with an engraved rosette, *hallmarked 1733 with maker's mark IW with star above for John Ward and numbered 679* • gold outer case with repoussé scene depicting the Judgement of Hercules, *signed Parbury* beneath the scene, outside the symmetric cartouche two devil masks by the push piece and hinge and four subsidiary cartouches between pierced panels each with an animal's head - a lion, a boar, a bull and a stag, the front bezel with four further animals - a three-headed dog (Cerebus) a serpent, a water monster and an eagle, pulse piece to the bezel between 5 and 6 o'clock • gilt-metal and brown shagreen outer protective case with gold piqué work to the edges

With a short chain and ratchet key
diameter of outer protective case 56 mm, repousse case 49 mm, inner case 42 mm

£ 40,000-60,000
€ 45,000-67,500 US$ 48,900-73,500



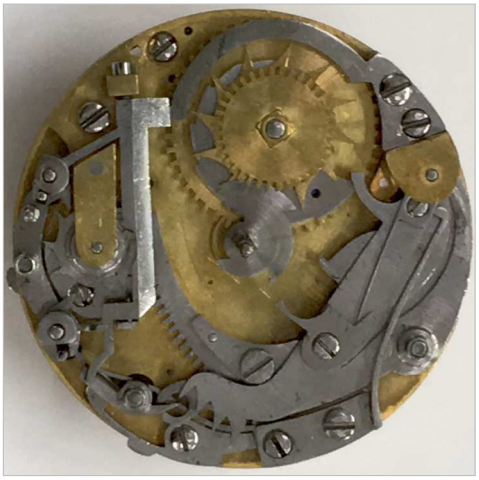
Matteis di Paolo, *The Judgement of Hercules*, Courtesy of Bridgeman Images







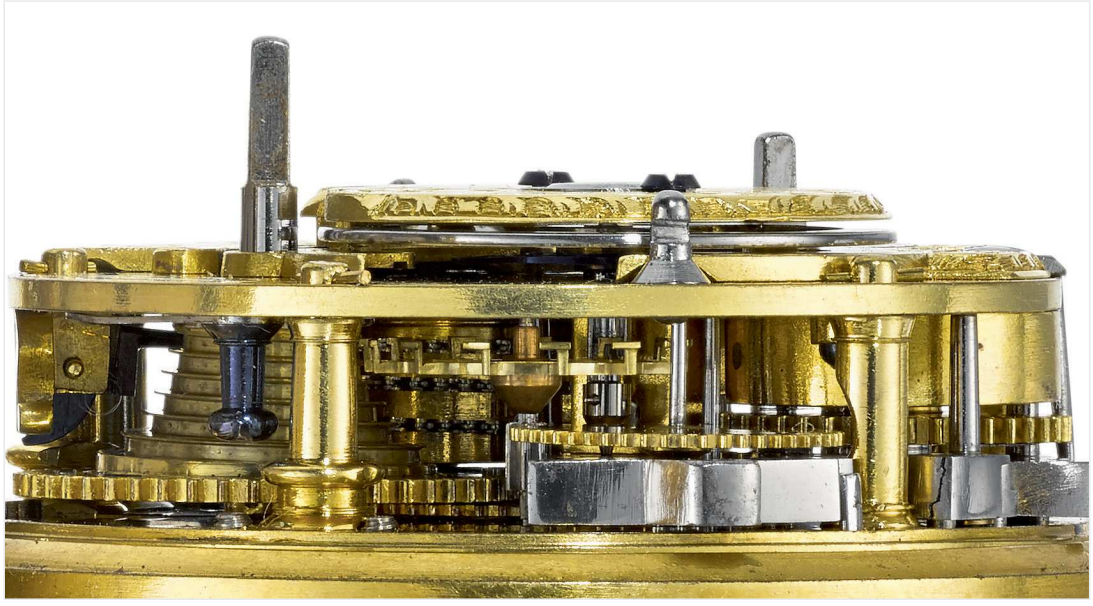




Detail of under dial

This exceptional watch is the result of a collaboration between George Graham, one of England's greatest watchmakers, and Ishmael Parbury, one of the finest repoussé workers of the 18th century. Until relatively recently, this watch remained in the hands of a titled family whom it is believed had owned the watch since it was first made. The watch is in outstanding condition and the repoussé outer case retains a wonderful lustre and definition to the decorative scheme. The central scene is the Judgement of Hercules. Hercules is shown seated on the right, whilst Minerva, personifying Virtue, points to a temple in the centre with Vice to the left. Eight of the twelve labours of Hercules are represented by the eight animals' heads which appear within cartouches to the front and back bezels. The movement is typical of Graham's best work of the period and incorporates Stogden-type repeating work, a cylinder escapement and diamond endstone. The watch papers to the repoussé case include one from Desgranges, "*Successors to Recordon Late Emery, Watch & Clock Maker, No. 33 Cockspur Strt., Charing Cross, London.*"

Ishmael Parbury was born in London in 1698. He was a highly accomplished artist and studied at Christ's Hospital, perhaps learning by copying the drawings and engravings of Bernard Lens II. By 1724 he had begun to chase cases for George Graham. Parbury died in 1746 and was described by Vertue as "*a man in his art of great excellency in the neatness and finishing correctness of his works, which gained him great esteem, above any other Englishman and by that means he obtained the highest prizes for his works.*" See Richard Edgcumbe, *The Art of the Gold Chaser*, Oxford, 2000, p. 133-134."




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London

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MCC

GEORGE GRAHAM, LONDON

A FINE GOLD QUARTER REPEATING WATCH WITH LATER REPOUSSE OUTER CASE

1739, NO. 795 REPOUSSE CASE CIRCA 1760

• **Movement:** gilded full plate, cylinder escapement, pierced winged masked balance cock engraved with foliage, flat three-arm balance, fusee and chain, cylindrical pillars, two polished steel hammers repeating on a bell to the inside case back, *signed G. Graham London 795*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** gold inner case the back with winding aperture and centre with an engraved rosette, pierced band for sound emission engraved with scrolling foliage and flowers, a grotesque mask to the base, pulse piece to the bezel between 5 and 6 o'clock, *numbered 795* beneath the pendant, *hallmarked 1739* with *maker's mark JW script with incuse star above for John Ward* • *later* gold outer case with repoussé scene of *Aeneas departing from Dido*, the bezels pierced and chased with shell and scrollwork between panels of pierced and engraved foliage
diameter of outer case 47 mm, inner 40 mm

The outer case is such a perfect fit to the inner that it is more than likely that it was especially made for it. The repoussé scene depicts Aeneas departing from Dido. Cupid is shown above, reading what was fore-ordained by Jupiter, that in her love-torn grief, Dido would kill herself. The repoussé scene on a watch by Isaac Alexander (see: Sotheby's, *Celebration of the English Watch, part II*, lot 25) depicts the Death of Dido from an engraving by Michel Dorigny (1617-1655) of 1643, made after a painting of about 1640 by his father-in-law, Simon Vouet (1590-1649), now in the museum of Dole, France. It is possible that the inspiration for the present repoussé case is taken from other work by the same artists.

For a note on George Graham, see lot 26.

PROVENANCE

The Art of British Horology, Antiquorum Geneva, 21 October 1995, lot 40

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 215, pl. 125

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700









actual size



28

DANIEL QUARE & STEPHEN HORSEMAN, LONDON

A VERY FINE GOLD QUARTER REPEATING PAIR CASED VERGE WATCH
CIRCA 1719, NO. 991

• **Movement:** gilded full plate movement, verge escapement, decoratively pierced and floral engraved balance cock with a shell at the neck, flat three-arm balance with spring, fusee and chain, turned pillars, polished steel hammers repeating on a bell to the inside case back, *signed and numbered Quare & Horseman, London, 991*, gilt metal dust cap *signed Quare & Horseman, London*
• **Dial:** gold champlevé dial, Roman numerals with half hour divisions between and to the ring below, outer Arabic minute ring, blued steel beetle and poker hands, the centre with banners *signed Quare & Horseman, London*
• **Cases:** gold inner case pierced for sound emission and decoratively engraved with foliage inhabited by birds and dolphins, a youth's head to the base, *possibly Phoebus Apollo*, *numbered 991* beneath the pendant, beneath the bell with *maker's mark SL.IL for Sarah Jaques and John Lee and numbered 991* • gold outer case, the pierced band composed of four pierced and chased panels interspersed by four portrait busts one possibly representing *Homer*, the bezel with four floral medallions between pierced panels, plain central reserve surrounded by embossed shells, flowers, grapes and scrolls, pulse piece to the bezel between 6 and 7 o'clock, *maker's mark struck three times AR conjoined in outline cameo, probably for Adam Roumieu the Younger*
diameter of outer case 50 mm, inner case 43 mm

PROVENANCE

Richard Bevan, Rector of Abberley (1970s)
Christie's London, 7th October 1987, lot 16

EXHIBITED

Hartlebury Museum, Worcestershire, 1968-1987

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 170, pl. 93

£ 30,000-40,000
€ 33,800-45,000 US$ 36,700-48,900

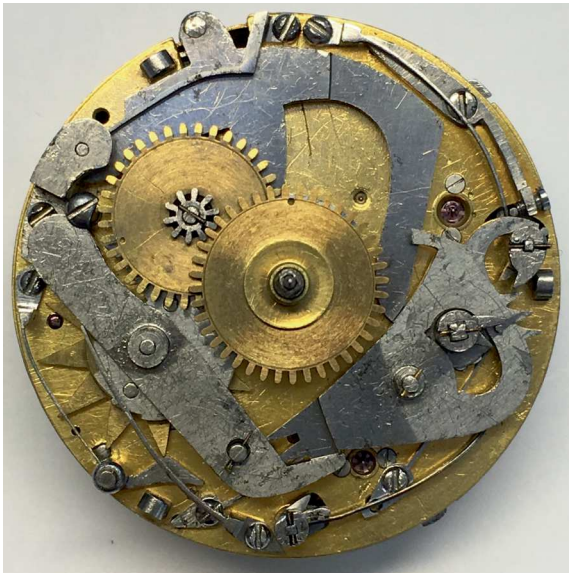


Detail of marks to inner case under bell






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LONDON



Detail of under dial

When this watch was sold at Christie's in 1987, the catalogue noted that, according to family tradition, this watch was originally owned by Silvanus Bevan F.R.S. (1691-1765). The watch subsequently passed to Silvanus's nephew also called Silvanus then through two Richards and two Roberts and finally Richard Bevan, Rector of Abberley who lent the watch to the Hartlebury Museum in Worcestershire from 1968-1987 before its sale at Christie's.

Like the elder Silvanus Bevan, Daniel Quare was also a Quaker and Quare's daughter Elisabeth was married to Silvanus. The wedding of Silvanus and Elisabeth Quare was quite a society affair and even the Prince and Princess of Wales were due to attend, however, the Prince and Princess sent their apologies the night before the wedding since a Parliamentary ruling "*forbade attendance by the royal family at dissenting places of worship*" [see Jagger, C. Royal Clocks, 1983, p.48]. Nevertheless, many important figures did attend the wedding, including the Duchess of Marlborough and the Venetian Ambassador and his wife – and although the Princess was unable to attend the wedding itself, she did attend the dinner which followed [see op. cit. pp. 47-48]. A Bevan family tradition had stated that the watch was given to Silvanus by Quare on the occasion of his marriage to Quare's daughter Elisabeth in 1715. However, although this cannot be true as the watch had not yet been made and Elizabeth died in 1718, it does seem unlikely that Silvanus would have carried a watch by any other maker than Quare.

For a note on Daniel Quare and his repeating watches see lot 18.










29

SIMON DE CHARMES, LONDON

A FINE GOLD PAIR CASED HALF QUARTER REPEATING VERGE WATCH WITH REPOUSSE SCENE BY JOHN VALENTINE HAIDT
CIRCA 1730

• **Movement:** gilded full plate, verge escapement, pierced and engraved masked balance cock with foliate scrolls inhabited by two dolphins' heads, plain flat balance, repeating on a bell to the inside case back, rounded baluster pillars • silver dust cap • *movement and dust cap signed S De Charmes, London*, bell *scratch signed Drury*
• **Dial:** *later* white enamel dial, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** gold inner case with band pierced and engraved with scrolls of foliage inhabited by birds, grotesque mask to the base, townscape beneath the pendant, the centre of the back with an engraved flower and aperture for winding, *maker's mark IL for John Lee* • outer case with repoussé scene depicting Apollo, the sun god and the four seasons: Flora with infant for Spring; Ceres, Summer; Bacchus, Autumn; and Saturn as Winter within a symmetric cartouche, four subsidiary scenes outside the central cartouche depict putti and alternate with pierced panels with scrolling foliage, shells and dolphins' heads, the bezel with alternating scenes of birds and rabbits and with pierced foliate scrolls, *maker's mark SG beneath a fish incuse for Stephen Goujon*, repoussé *signed J.V. Haidt* at the base of the scene
width 50 mm

Simon de Charmes became a Free Brother of the Clockmakers' Company in 1691 and it is thought that he remained an active watchmaker until about 1730, the approximate date of this watch. The repoussé case was made by John Valentine Haidt (1700-1780), whose signature appears on the step below the scavenging dog. Haidt was originally from Augsburg and studied at the Royal Academy of Arts in Berlin. It was John Valentine's father who encouraged him to become a goldsmith. Haidt lived in many different cities around Europe, working in Augsburg, Rome, Venice and Paris before moving to London where he married, in 1725, Catherine Compigné, the daughter of a clock or watchmaker. The famed goldsmith and painter George Michael Moser is understood to have worked for Haidt in the early 1730s. In 1754, Haidt left Europe for America and became the official painter to the Moravian community in Bethlehem, Pennsylvania, where he died in 1780. For further information on John Valentine Haidt, see: Richard Edgcumbe, *The Art of the Gold Chaser,* 2000, pp. 52-55.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 186-187, pl. 100

£ 9,000-12,000
€ 10,200-13,500 US$ 11,100-14,700









actual size



30

MCC

DAVID HUBERT, LONDON

A FINE AND RARE PAIR CASED VERGE WATCH WITH REPOUSSE SCENE ATTRIBUTED TO FOURESTIER
1737, NO. 2581

• **Movement:** gilded full plate, decoratively pierced and engraved masked balance cock, plain flat three-arm balance, fusee and chain, square baluster pillars, *movement signed and numbered D. Hubert, London, 2581*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner case, winding aperture to rear, with *maker's mark AR or AP conjoined incuse possibly for Adam Roumieu junior with London hallmark for 1737*, and *scratch numbered 2581* to inner bezel, outer case with repoussé scene depicting Cybele, the Earth goddess, flanked by lions, begging for the Sun's return within a symmetrical cartouche of shell, scroll work and foliage against a stippled ground and masked at the north and south, *signed FFF possibly for François Fourestier Fecit*, bezel similarly decorated
diameter of outer case 50 mm, inner 42 mm

David Hubert was an eminent Hugenot watchmaker who was made Free of the Clockmakers' Company in 1714, and subsequently became Master in 1743. Examples of his watches have at various times been in prominent watch collections; including the Ilbert, Dennison and Buckley collections, and a repeating watch movement by Hubert can be found in the collection of the Worshipful Company of Clockmakers in London.

The repoussé scene to the outer case is of exceptional quality and there is a wonderful clarity to the decorative scheme. In his book, *The Art of the Gold Chaser,* Richard Edgcumbe discusses the present watch and notes that François Fourestier, to whom the repoussé scene is attributed, was, like David Hubert, a Hugenot. Edgcumbe also points out that the superb masks which are chased and embossed to the north and south of the scene *"look back"* to the work of the painter and engraver Jean Berain (1638-1711) [see op. cit. p.45]. It is interesting to note that, until 1738-1740, cartouches were generally symmetrical whilst soon thereafter a degree of asymmetry is generally present. On the present watch, the elaborate scrollwork east and west are the same, however, the scrolls north and south are not. The white enamel dial is of especially fine quality and the extra turning to the blued steel minute hand was fashionable at this date.

PROVENANCE

Atkinson Collection
Christie's London, 27th October, 1953, lot 142

LITERATURE

T. P. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, plate 55.
Terence Camerer Cuss, *The English Watch 1585-1970*, p. 190, pl. 103.
Richard Edgcumbe, *The Art of the Gold Chaser*, fig 20

£ 10,000-15,000
€ 11,300-16,900 US$ 12,300-18,400



Pierre Mignard. *Winter,Cybele Begs for the Sun's Return*, Gobelin tapestry, 1692, Courtesy of Le Mobilier National, Paris



actual size



31

MCC

NATHANIEL DELANDER, LONDON

A FINE SILVER SINGLE CASED TWO-TRAIN ALARM VERGE WATCH
1740, NO. 285

•**Movement***:* gilded full plate, verge escapement, decoratively pierced and engraved balance cock, diamond endstone, flat steel three-arm balance, fusee and chain, cylindrical pillars, the alarm train with standing barrel, acting on a bell to the inside of case back*, signed and numbered Delander, London, 285*
•**Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, inner rotating alarm disc with female setting square at 6 o'clock, winding apertures for the going at 8 and alarm at 4 o'clock, blued steel beetle and poker hands
• **Cases:** silver single case, the back *engraved with the Arms of James Helsby and Latin motto*: "*En Dieu est Mon Esperance*" above *inscription "James Helsby, Gent"*, the band pierced for sound emission and engraved with scrolling foliage and three grotesque masks at the quarters, a shell by the thumb-piece, the bezel similarly pierced and engraved with scrolling foliage, stirrup pendant and bow, *hallmarked 1740*

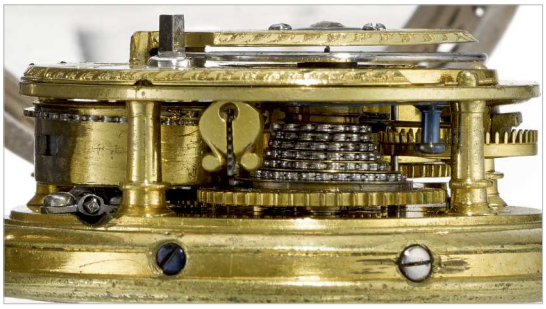
With two modern keys for winding and alarm setting.
diameter 47 mm

The movement of this watch is signed '*Delander'* and was sold by Nathaniel, Daniel's son and successor. Nathaniel Delander, was recorded at the Royal Exchange in London in the 1730s and Fleet Street in 1755 [See: Baillie, Watchmakers & Clockmakers of the World]. Nathaniel became a Freeman of the Clockmakers' Company in 1721, was master in 1747 and died in 1762. For a note on Daniel Delander, see: Sotheby's, *The Celebration of the English Watch Part II*, lot 17. The arms and motto of James Helsby of Helsby, Cheshire, are recorded in *Fairbairn's Book of Crests*, Heraldry Today, 1984, page 269.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 194-195, pl. 107

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700








EN DIEU EST MON ESPERANCE
JAMES HELSBY, Gent.



Lot 32



Lot 3

LONDON ENAMELLERS

JULIA CLARKE

The history of enamelling in London in the second half of the 18th century is largely composed of scraps of information and a certain amount of speculation. Enamel painting, particularly of portrait miniatures, had been popular with the English since Henri Toutin and then Jean Petitot came to London in the 1630s to paint Charles I, the earliest known portraits in polychrome enamels. Whether from a lack of local training or from a certain snobbery, on the whole foreign practitioners continued to lead the field and in particular those who had learnt their art in Geneva. André Rouquet, himself an enamel painter from Geneva who claimed to have spent some '30 years in this Kingdom', wrote in his treatise on the 'Present State of the Arts in England', published in 1754, that it was an irksome and difficult medium, 'easy to improve in it to a degree of mediocrity' but difficult to progress further. He reserved his praises for another foreign miniature artist who lived and worked in England, Christian Frederick Zincke, 'a native of Saxony', but bemoaned the fact that 'he has brought up not one pupil'.

Rouquet also praises the chasing of the incomparable Swiss artist, George Michael Moser (1706-83), who had not yet been led by the vagaries of fashion into returning to enamelling, an art which he is said to have learnt in youth in Geneva before moving to London. Moser's earlier works in enamel are often polychrome versions of designs originally intended to be chased (see lot 32). They are colourful and accomplished, with much character given to lively allegorical or mythological figures. In keeping with neo-classical taste, his later works feature the simulated cameos on a chocolate brown ground which are so often associated with his name although other artists worked in



Lot 38



Lot 40

the same style. The most notable of these was William Hopkins Craft (c. 1730-1811), an Englishman who showed a number of his distinctive works at the annual exhibitions held by the Royal Academy (from 1769) in whose organisation Moser had played such a large part (see lot 38). When working in colours Craft preferred to work in a large scale on a copper base rather than gold, a medium which was contemporaneously being developed in Birmingham and Bilston for domestic objects in imitation of expensive porcelain. Craft's panels were incorporated into some of the most elaborate clocks James Cox was to produce for the Eastern markets.

Meanwhile in London, gold workers, casemakers and enamellers were chafing at the restrictions imposed by the legal British gold standard of 22 carats compared with 20 carats in Paris and 18 in Geneva. With only two parts of alloy permitted, British gold was so pure and soft that it was very difficult, expensive and time-consuming to chase or enamel. In particular, James Morisset, 'a working Goldsmith, Jeweller, and Enameller' of Denmark Street, complained to a parliamentary commission in 1781, that it was impossible 'to make any Engine-turned Work upon 22 carat gold near as fine, neat, sharp, or beautiful in Point of Workmanship as may be done upon gold of 18 carats'. This explains why London enamellers were able to work on gold in a *basse-taille* technique where small patches are engraved and flooded with translucent enamel, usually blue or green, but had difficulty in producing the crisp overall enamelled and engine-turned watch cases and snuff boxes so prized at the end of the 18th century and of necessity imported from Paris, Geneva or Hanau.

Julia Clarke, Consultant, Gold Boxes and Objects of Vertu

32

ANDREW DICKIE, EDINBURGH

A RARE GOLD HALF QUARTER REPEATING CYLINDER WATCH THE MAGNIFICENT ASSOCIATED OUTER CASE WITH POLYCHROME ENAMEL SCENE ATTRIBUTED TO GEORGE MICHAEL MOSER
1756, NO. 2045

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved masked balance cock, diamond endstone, fusee and chain, cylindrical pillars, two polished steel hammers repeating on a bell to the inside back, gilt metal dust cap, *movement and dust cap signed and numbered Andw. Dickie, Edinburgh, 2045*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** gold inner, the back with winding aperture, an engraved lily flower to the centre, the band pierced for sound emission and engraved with scrolling foliage, a grotesque mask to the base, a pastoral scene beneath the pendant, *hallmarked 1756* • the *associated* gold outer case with polychrome enamel painted scene depicting *Alexander the Great Crowning Roxana*, surrounded by an embossed cartouche, the band and bezel pierced for sound emission and engraved with scrolling foliage, a snake wound around the push piece
diameter of outer case 50 mm, inner case 42 mm

PROVENANCE

Atkinson Collection, Christie's London, 27 October 1953, lot 174
Henry Nyburg Collection, Sotheby & Co. London, 22 May 1967, lot 92
Stanley Burton Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 210-211, pl. 121
Stanley Burton, *The Watch Collection of Stanley H. Burton,* 1981, pp. 130-131 & 210-211

£ 60,000-90,000
€ 67,500-102,000 US$ 73,500-111,000



Giovanni Volpato, *Alexandri et Roxanae Nuptiae*, 1772, Courtesy of the British Museum



actual size



This rare watch has spent many years in a variety of important horological collections, including those of Atkinson, Nyburg and Burton. Although associated, the magnificent outer case is in wonderful condition and, while the pulse piece is located on the opposite side of the bezel, otherwise fits seamlessly to, and dates contemporeaneously with the inner case. Whilst unsigned, the outer case features a number of stylistic similarities to the work of G. M. Moser. The enamel scene is one of two versions that Moser employed and its composition is very similar to a repoussé signed by Moser, which was sold at Sotheby's London, 4th June 1992, lot 34. That watch, with movement signed by Ellicott, is also illustrated in Richard Edgcumbe's book, *The Art of the Gold Chaser,* fig. 123. Stylistically, the painting can also be attributed to Moser and it is interesting to note the snake winds around the push-piece, a feature that Moser was often fond of incorporating. The enamel scene depicts the *Crowning of Roxana*. Alexander the Great (356-323 B.C.) married Roxana, the daughter of a chieftain of Sogdiana, a conquered region of Asia. In the scene, Alexander is shown in a cloak and helmet, holding the crown above a seated Roxana. To the right in the background, is the figure of Hymenaeus, the god of marriage, who holds a torch and a nuptial crown.

George Michael Moser, born in January 1706 in Switzerland, was one of the most prominent chasers and enamellers of his day. He worked for his father, also a chaser, until he moved to London in 1726, where he worked for a coppersmith and then a cabinet maker. His skill was such that he became drawing-master to King George III and designed the great seal for him. Throughout his career, Moser worked mainly with Thomas Mudge, George Graham, William Webster, and John Ellicott. He specialized in figural renderings and often used classical sources for his scenes. He was widely known and respected in the artistic field, was one of the original founders of the Royal Academy along with Sir Joshua Reynolds, and was elected Keeper of the Academy by King George III in 1768. Moser died in January of 1783, and was honoured by Sir Joshua Reynolds in his obituary as "*the father of the present race of artists*" see, Edgcumbe, *The Art of the Gold Chaser*, pp. 85-90.

The movement, signed by Andrew Dickie, is of high quality. Andrew Dickie of Edinburgh did not generally number his movements, however, Andrew Dickie of London (who may have been the former's son) did and the number, 2045, fits with the latter's known sequence; although of course this may be coincidence, it is possible that the watch was supplied by Dickie of London.









33

JOHN ELLICOTT, LONDON

A VERY FINE AND RARE PAIR CASED VERGE WATCH WITH REPOUSSE SCENE BY HENRY MANLY
1756, NO. 4313

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock inhabited by dolphins' heads, plain flat balance, diamond endstone, fusee and chain, regulation indicated by an engraved hand pointing to the regulator plate, square pillars flanked by scrollwork • gilt metal dust cap, *movement and dust cap signed and numbered Ellicott, London, 4313*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold filigree hands
• **Cases:** plain gold inner, the back with winding aperture, *hallmarked London 1756* and with *maker's mark JB incuse for possibly John Barrow or John Beesley and numbered 4313* • outer with repoussé scene depicting the *Continence of Scipio* within an asymmetric cartouche surrounded by shell and scroll work interspersed with flowers against a stippled ground, the bezel similarly decorated, repoussé *signed Manly fec*
width 50 mm

The scene of the Continence of Scipio is one that Manly returned to on a few occasions for John Ellicott, and Ellicott numbers 3033, 3822 and 4297 all bear the scene with similar scrollwork decoration. In his book, *The Art of the Gold Chaser*, Richard Edgcumbe notes that Manly may have been influenced by Pietro da Cortona's decoration in the Sala di Venere of Florence's Pitti Palace for the figures of Scipio and the bride. The *Continence of Scipio* is the story of clemency shown by the Roman General Scipio Africanus Major the Elder (c. 234-183 B.C.) Scipio received a beautiful maiden as a prize of war following his capture of the Spanish city of New Carthage. Upon learning that the maiden was betrothed, Scipio summoned her fiancé and reunited the pair unharmed. [See: James Hall, *Dictionary of Subjects and Symbols in Art*, 1993, p.275]. In the repoussé scene, Scipio is shown seated with the reunited bride and groom kneeling at his feet.

Henry Manly, active between 1730 and 1760, was a celebrated engraver and chaser. For a discussion of Manly's work, see Richard Edgcumbe, *The Art of the Gold Chaser*, pp. 70-83.

John Ellicott, one of the most famous 18th century English clock and watch makers, was born in 1706 and succeeded his clockmaker father who died in 1733. He worked at 17 Sweetings Alley, Royal Exchange , London from 1728 to his death in 1772. In 1738 he was elected a Fellow of the Royal Society and served as a Councillor for three years. Later he became clockmaker to King George III and made many fine and unusual clocks. He is probably best known for the invention of a compensated pendulum in which the bob is raised or lowered, by means of levers, to counteract the expansion or contraction of the rod. John Ellicott took his son Edward into partnership in 1760 and the clocks and watches made after this time were signed Ellicott with no forename until circa 1769 when the signature was changed to John Ellicott & Son.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 209, pl. 120
Richard Edgcumbe, *The Art of the Gold Chaser*, 2000, pp. 75-76 & fig. 62

£ 12,000-18,000
€ 13,500-20,300 US$ 14,700-22,100



Portrait of John Ellicott







actual size





34

JAMES GRANTHAM, LONDON

A FINE GOLD PAIR CASED VERGE WATCH WITH HIGH RELIEF REPOUSSE SCENE
1761, NO. 3835

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, plain flat balance, fusee and chain, square baluster pillars • *movement signed and numbered Ja. Grantham, London, 3835*
• **Dial:** white enamel, Roman numerals, outer arcaded Arabic minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner case with London *hallmarks for 1761, case maker's mark IW incuse possibly for either John Watkins or John Wright* • outer case with high relief repoussé scene depicting the *Continence of Scipio* within an asymmetrical cartouche, the bezels interspersed with flowers, foliage and scroll work against a stippled ground, *case maker's mark IW incuse possibly for either John Watkins or John Wright*
width 48.5 mm

The repoussé scene is rendered in especially high relief and appears to be made from a single sheet of gold; repoussé watches with very high relief often have additional plates added since the depth of the relief can result in the metal becoming too thin and fragile. Given the pronounced, raised surface of the case back, the condition and definition of the scene on the present watch is especially remarkable. The scene depicts the *Continence of Scipio* and shows Scipio returning his prize of war, a beautiful maiden, unharmed to her fiancé. Another version of this scene by Henry Manly, (Ellicott 4313) depicts the maiden standing (see lot 33 in this sale). Interestingly another repoussé watch with very high relief, also by J. Grantham and hallmarked for the same year as the present watch, 1761, is in the Fitzwilliam Museum, Cambridge and is illustrated in Baillie, G. H., *Watches, their History, Decoration and Mechanism,* 1929, p. 116, pl. XXV.

£ 6,500-9,500
€ 7,400-10,700 US$ 8,000-11,700







actual size



35

ELLICOTT, LONDON

A VERY FINE GOLD PAIR CASED REPOUSSE
CYLINDER WATCH
1763, NO. 5152

• **Movement:** gilded full plate movement, cylinder escapement, decoratively pierced and floral engraved balance cock, flat three-arm balance, diamond endstone, fusee and chain, cylindrical pillars, gilt-metal dust cap, *movement and dust cap signed and numbered Ellicott, London 5152*
• **Dial:** white enamel dial, Roman numerals, outer minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner, the back with aperture for winding, stirrup pendant and bow, *hallmarked 1763 and numbered 5151 with maker's mark HT incuse probably for either Henry Cleaver Taylor or Henry Teague* • gold outer repoussé case, the back with chased and engraved radiating flower, the front bezel with flowers and scrolls
diameter of outer case 48 mm, inner 41 mm

The outer case of this watch is in wonderful condition with a central rosette and radiating foliage that is perhaps reminiscent of a chrysanthemum. Ellicott appears to have used this design of outer case on a number of his watches. A similar example in gold, Ellicott no. 5738, was sold at Sotheby's London, 14th July 2011, lot 226. Another example, but in a silver case, Ellicott no. 4887, is illustrated in: *The Camerer Cuss book of Antique Watches*, p. 125, pl. 63. Interestingly, in his book *The Art of the Gold Chaser,* Richard Edgcumbe illustrates and describes Ellicott no. 5936 which is hallmarked for 1767 and which features a repoussé case that again bears similarities in design to the present watch and which is attributed to George Michael Moser (see op. cit. p. 131 & fig 122).

For a note on Ellicott, see lot 33.

PROVENANCE

S. E. Prestige Collection, Sotheby's London, 29th April 1968, lot 19

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 220, pl. 130
Richard Edgcumbe, *The Art of the Gold Chaser,* 2000, p. 131

£ 7,000-10,000
€ 7,900-11,300 US$ 8,600-12,300







actual size



36

JOHN RAYMOND, LONDON

A FINE GOLD PAIR CASED VERGE WATCH WITH REPOUSSE SCENE
1771, NO. 3390

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock with foliate scrolls inhabited by a bird, regulation indicated by an engraved hand pointing at the numbered regulation plate, diamond endstone, fusee and chain, square baluster pillars, *movement signed John Raymond, London, No. 3390*
• **Dial:** white enamel dial, Roman numerals, Arabic outer minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner case, winding aperture to rear, with *London hallmarks for 1771 and maker's mark IW incuse possibly for either John Watkins or John Wright*, outer case with repoussé scene depicting Hades, his wife Persephone, the three-headed hound Cerberus, Orpheus and his lover Eurydice within an asymmetric cartouche surrounded by scrollwork and flowers and foliage against a stippled ground, bezel with scrollwork against a stippled ground
diameter of outer case: 50 mm, inner 42 mm



Brain Loomes in his book *Watchmakers and Clockmakers of the World*, 2006 records John Raymond working in Change Alley in 1762-84. The repoussé scene to the present watch is wonderfully detailed and retains excellent definition.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 214, pl. 123

£ 7,000-10,000
€ 7,900-11,300 US$ 8,600-12,300



Peter Paul Rubens, *Orpheus and Eurydice*, 1636-38

37

ELLICOTT, LONDON

A FINE GOLD PAIR CASED CYLINDER WATCH
1775, NO. 7063

• **Movement:** gilded full plate movement, cylinder escapement, decoratively pierced balance cock engraved with foliage, flat three-arm balance, diamond endstone, fusee and chain, cylindrical pillars, gilt-metal dust cap, *case and dust cap signed and numbered Ellicott, London, 7063*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner, the back with winding aperture, stirrup pendant and bow • outer case back with crest of *Napier, Ballikinrain, Dumbartonshire with motto: 'Nil veritur veritas'* and with partially embossed eagle above, the whole surrounded by an engraved wreath of two crossed palm fronds and flower heads to the bezels • both cases *hallmarked 1775 and with maker's mark TL with star above incuse for Thomas Layton,* inner case *numbered 7063*
diameter of outer case 49 mm, inner case 42 mm

Although the dial is of traditional design, it does display the somewhat smaller numerals (especially the Arabic) which were beginning to become fashionable from about 1775. The minute hand is typical of those produced by the Ellicott firm with just one cross-rib, many other watchmakers employed a second cross-rib above the inner dial ring.

For a note on Ellicott see lot 33.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 252-253, pl. 158

£ 5,500-8,500
€ 6,200-9,600 US$ 6,800-10,400



actual size





38

WINDMILLS, LONDON

A VERGE WATCH IN LATER GOLD CASES WITH FINE POLYCHROME ENAMEL PAINTED SCENE BY WILLIAM HOPKINS CRAFT
MOVEMENT CIRCA 1735, NO. 9327, ENAMEL SCENE DATED 1782

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage, urn to the centre and mask at the neck, fusee and chain, baluster pillars, *signed and numbered Windmills, London, no. 9327*
• **Dial:** white enamel, Roman numerals, outer minute ring, gold arrow-head hands
• **Cases:** *later* plain gold inner, the back with winding aperture, numbered 9327 • *later* gold outer with polychrome enamel painted central plaque depicting Erminia writing the name 'Tancred' on a tree, *signed and dated to the reverse W: Craft fecit, 1782*, the scene with white enamel frame simulating pearls and surrounded by blue guilloché enamel frame, both bezels set with purple guilloché enamel rosettes centre with gold flowers all against a white ground
diameter of outer case 50 mm, inner case 42 mm

The enamel plaque to the outer case back is signed by Wiliam Hopkins Craft (1731-1810). Craft was a highly accomplished enameller who used antique, classical and contemporary sources for his work. The scene on the panel is inspired by *Jersualem Delivered* written by Italian poet, Toquato Tasso (1544-1595). Erminia, daughter of the Saracen King of Antioch is depicted writing the name of the Christian knight with whom she is in love, 'Tancred', on a tree, while holding a staff in her other hand. The sheep in the foreground belong to an old shepherd who extolled to her the joys of his secluded peaceful existence, in contrast to the war raging not far away. This watch and its enamel scene are discussed by Ian White in his article for Antiquarian Horology (No. 3, Vol. 34), *"Clocks and Watches with enamels by William Hopkins Craft"*, in the article, White notes that *"the composition is based on a 1781 engraving by John Keyse Sherwin after a painting by Angelica Kauffman" [op. cit. p.363].*

For a detailed two part article by Ian White on the work of William Hopkins Craft with several examples of clocks and watches, see *Antiquarian Horology* June and September 2013.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 278, pl. 170
Ian White, *Clocks and Watches with enamels by William Hopkins Craft, Part 2,* Antiquarian Horology, No. 3, Vol. 34, September 2013

£ 12,000-18,000
€ 13,500-20,300 US$ 14,700-22,100





Reverse of enamel plaque

39

ELLICOTT, LONDON

A GOLD PAIR CASED DUMB QUARTER REPEATING WATCH
IN LATER GOLD AND ENAMEL OUTER CASE
1764, NO. 5211, OUTER CASE CIRCA 1780

• Movement: gilded full plate movement, escapement converted from cylinder to lever, decoratively pierced balance cock with engraved foliate scrolls, flat three-arm balance, diamond endstone, fusee and chain, cylindrical pillars, gilt-metal dust cap, repeating with two polished steel hammers to a steel bar within the case, *movement and dust cap signed Ellicott, London, 5211*
• **Dial:** white enamel with Roman numerals, outer Arabic minute ring, gold beetle and poker hands
• **Cases:** gold inner, winding aperture to back, plunge pendant, *hallmarked 1764 and with maker's mark HT incuse for Henry Cleaver Taylor or Henry Teague* • *later* gold and enamel outer case, the back with polychrome enamel painted central plaque depicting a putto playing a lyre, the scene with white enamel frame simulating pearls and surrounded by unusual amber coloured guilloché enamel frame, both bezels decorated with opaque white ovals within royal blue borders
diameter of outer case 50 mm, inner case 41 mm

The enamel plaque to the case back, depicting a putto playing a lyre, is of high quality and may have been inspired by an antique gem. Outside the white enamel frame which borders the central scene is an unusual amber coloured translucent enamel, over an engine-turned ground. The dial and hands are contemporary in date to the outer case which dates to circa 1780.

For a note on Ellicott see lot 33.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 279, pl. 171

£ 7,000-9,000
€ 7,900-10,200 US$ 8,600-11,100







40

WILLIAM ANTHONY, LONDON

A MAGNIFICENT AND VERY RARE 8-DAY GOLD, ENAMEL, SPLIT-PEARL AND DIAMOND-SET DUPLEX WATCH MADE FOR THE CHINESE MARKET
CIRCA 1800, NO. 1931

• **Movement:** highly decoratively engraved gilded oval movement, duplex escapement, polished steel five-arm balance, diamond endstone, large decoratively engraved hanging barrel and five wheel train providing long duration, gilt-metal cuvette *signed William Anthony, London, No. 1931* and with two apertures with corresponding engraved illustrations of a horse pulling a rope indicating the direction of wind and a pair of watch hands beside the off-set handset square
• **Dial:** oval white enamel dial with subsidiary dials of equal size for time, Roman numerals for hours and minutes above subsidiary seconds with Arabic numerals, gold arrow hands for hours and minutes, counter-poised seconds hand, *signed Wm Anthony, London*
• **Case:** oval case, the back centred with three diamonds and with diamond-set surround, framed by three rows of pearls separated by gold wire-work, outer bands of blue and red translucent enamel over engine turning, interspersed by white opaque enamel bands heightened with gold decoration, the bezels each set with two rows of split pearls, the pendant further decorated with split pearls, pusher in pendant to open back, *case numbered 1931*
length including pendant and bow 97 mm, width 58 mm

PROVENANCE

Marryat Collection

LITERATURE

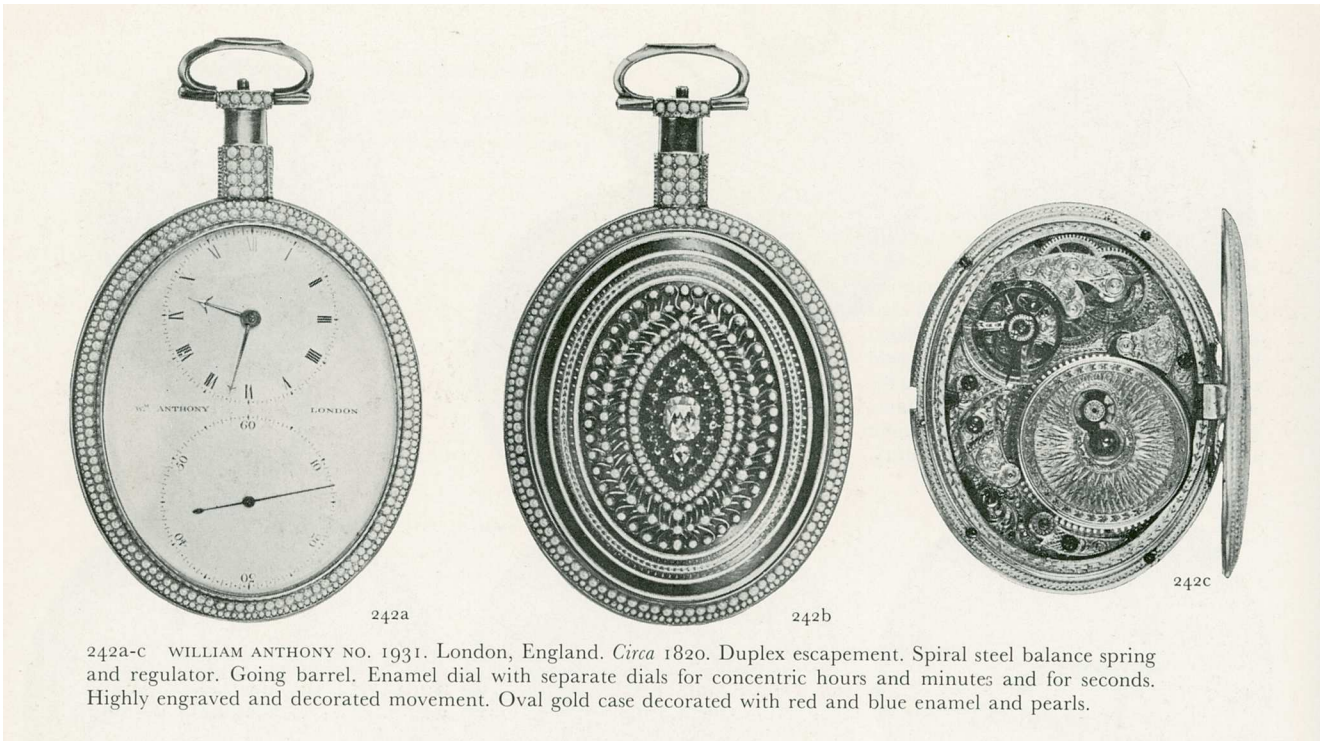
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 332-333, pl. 209
Cecil Clutton & George Daniels, *Watches,* 1965, figs. 459-461

£ 150,000-200,000
€ 169,000-225,000 US$ 184,000-245,000



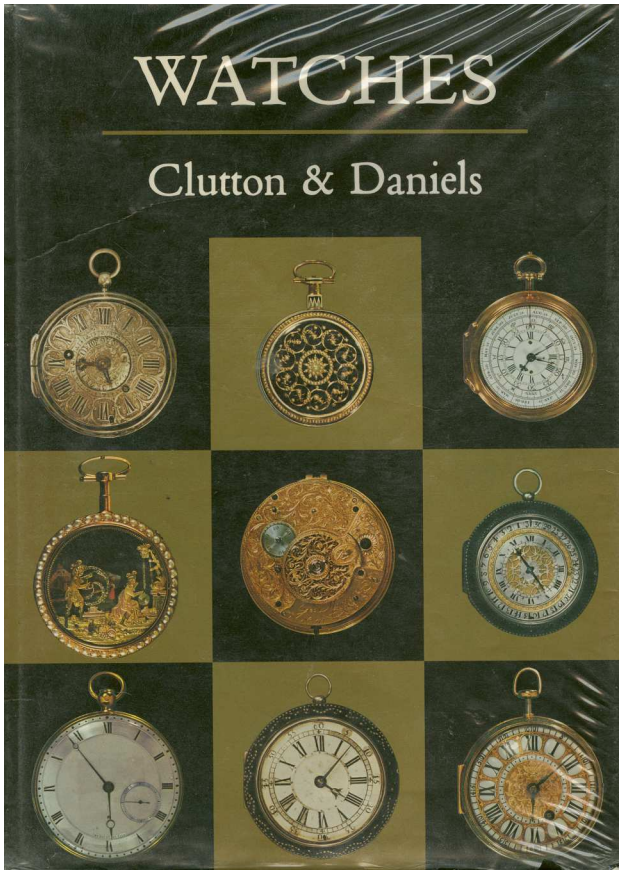



Wm ANTHONY
LONDON
60
10
20
30
40
50



242a-c WILLIAM ANTHONY NO. 1931. London, England. *Circa* 1820. Duplex escapement. Spiral steel balance spring and regulator. Going barrel. Enamel dial with separate dials for concentric hours and minutes and for seconds. Highly engraved and decorated movement. Oval gold case decorated with red and blue enamel and pearls.

The present watch, William Anthony no. 1931, from *Watches by Cecil Clutton and George Daniels*, courtesy of The George Daniels Educational Trust



Specialising in watches for the Chinese market, William Anthony is especially famous for his magnificent and elaborate oval watches, the rarest of which features expanding hands which are articulated to follow the oval line of the dial. The sumptuous yet tightly ordered decoration to the case of the present watch is complimented by the wonderful clarity of the white enamel dial which is divided into two equal sections, with hours and minutes above subsidiary seconds.

The 8-day duration movement is intricately engraved to almost every surface and has a large and prominent hanging barrel and a duplex escapement. Although the design of the movement has continental overtones, the style of the gilding and quality of the engraving suggest that these were carried out in England. Significantly, there is no engraving beneath the English diamond settings for the six arm steel balance and duplex escape wheel: these settings were fitted before the engraving which then took them into account.

This watch is part of a small group of less than 10 similar watches by Anthony, which seem to have been made in pairs. R. A. Marryat is the acknowledged owner of this watch, as it appears in the 1965 edition of *Watches* by Clutton and Daniels. Interestingly, William Anthony no. 1932, which is sequentially the following number to the present watch was sold at Sotheby's London, 16th April, 1956 – whilst no. 1932 is unillustrated in the 1956 Sotheby's catalogue, the description of the watch suggests a close resemblance to the present watch. A matching pair of oval watches by Anthony were in the collection of King Farouk and sold as part of the Farouk sale at Sotheby's in March 1954, lot 564. William Anthony's numbers 1705 and 1706 appear to be a pair, both have hands which expand and contract within the long and short axis of their dials – no. 1705 was sold at Sotheby's London, The Belin Collection, 29th November 1979, lot 100 and no. 1706 was sold

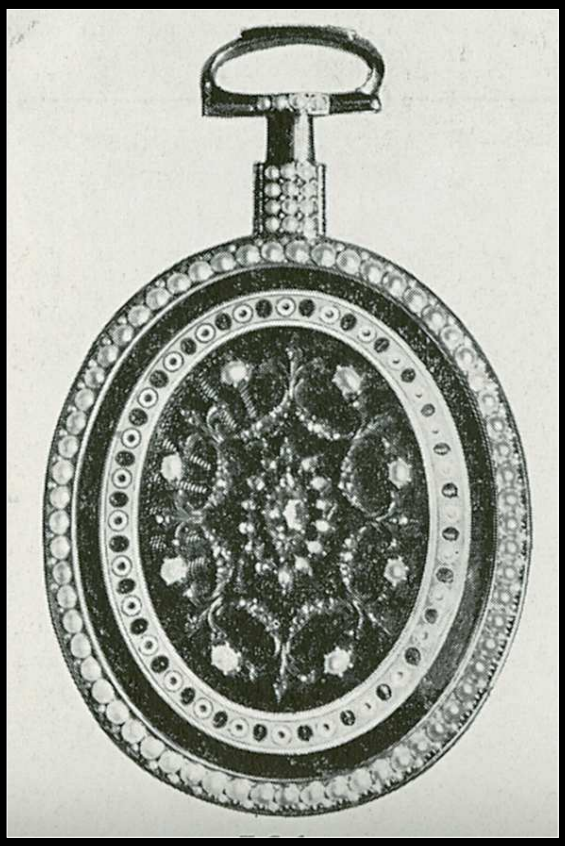
at Sotheby's New York, Masterpieces from the Time Museum, 2nd December 1999, lot 28. Nos. 1705 and 1706 appear to be all but identical with the exception that 1705 is set with a ruby to the centre of the back, whilst 1706 is instead set with a diamond. Three further oval watches by William Anthony were in the Sandberg collection and sold at Antiquorum in 2001. These included a matched pair which were numbered 1913 and 1914, and a further watch numbered 1935, which has similar design elements to the present watch (see Antiquorum Geneva, The Sandberg Watch Collection, 31st March-1st April 2001, lots 208 & 209).

William Anthony (1765-1844) is recorded as having worked at Red Lion Street and St. John's Square in London. In 1815, he played an active part in the founding of the Watch and Clockmakers' Benevolent Association. After this date, Anthony's business appears to have deteriorated, in part due to his costly acquisition of Royal and other wardrobes from the time of Charles I which he then exhibited at Somerset Gallery, but which was poorly attended, and also due to unsuccessful litigation with Grimaldi & Johnson. At his death, he was found to have a substantial lease on the Doughty Estate which for some reason he had failed to collect rent from for the 20 preceding years – indeed, at the time of his death, the leases were almost expired, see: Britten, *Old Clocks and Watches and their Markers,* ACC edition, 1977, p. 422.

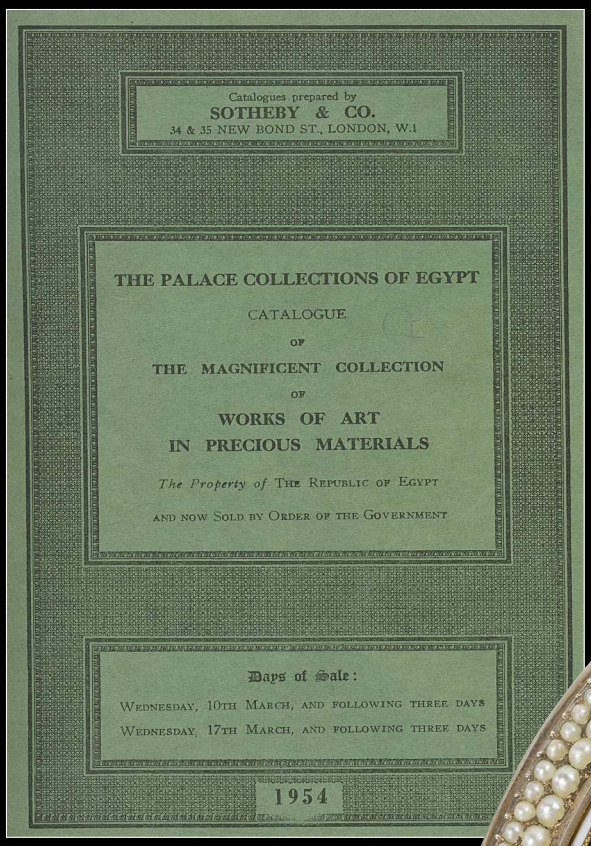






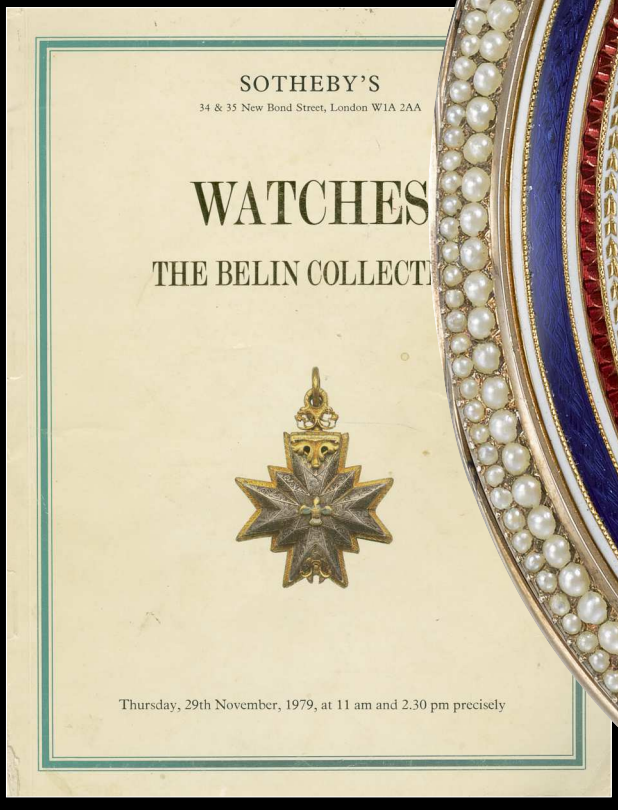


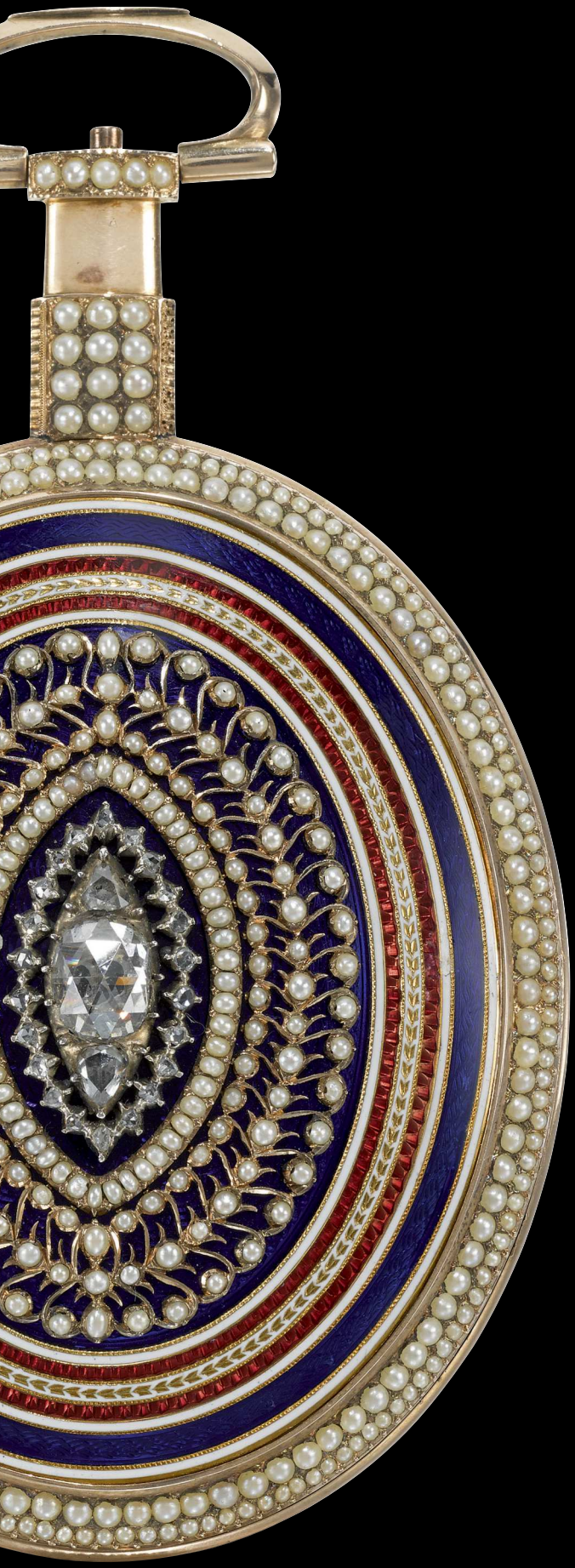
William Anthony from the Farouk Collection, sold at Sotheby's in 1954

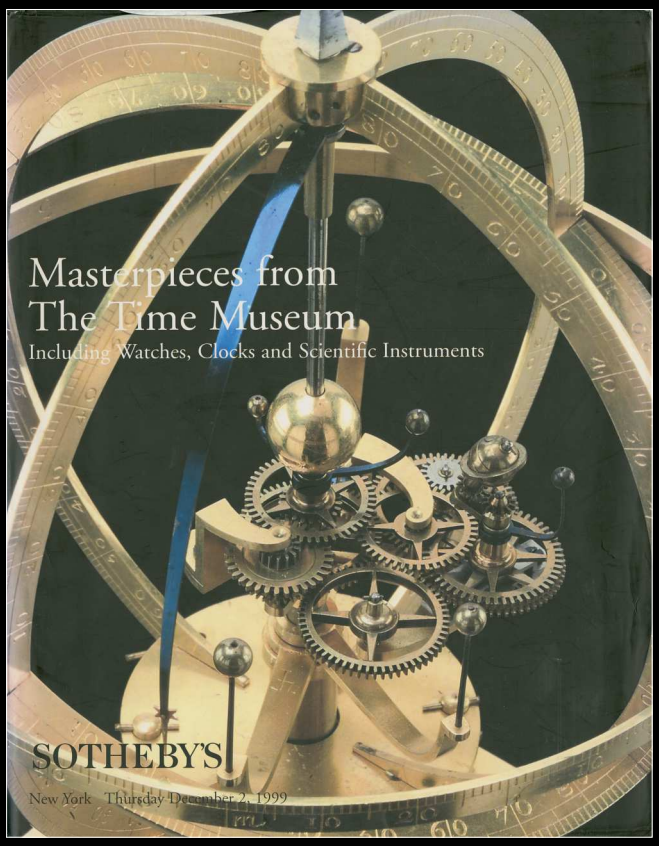




William Anthony no. 1705, from the Belin Collection, sold at Sotheby's in 1979









William Anthony no. 1706, from the Time Museum Collection, sold at Sotheby's in 1999

41

WILLIAM HUGHES, LONDON

A MAGNIFICENT AND VERY RARE SILVER, GILT-METAL, ENAMEL AND IVORY
PAPER FAN WITH A TIMEPIECE MADE FOR THE CHINESE MARKET
MID 18TH CENTURY, NO. 1795

• **Movement:** miniature verge, gilded backplate, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, turned pillars, *signed and numbered*
• **Dial:** white enamel, Roman numerals, aperture for winding between 3 and 4 o'clock
• **Fan:** gilt-finished guard sticks with multi-coloured paste-set floral sprays and birds, alternating decoration of glazed ovals of basse-taille enamel, ivory sticks carved with Oriental figures, two-sided paper leaf painted with a scene from the Aeneid in which Venus is asking Vulcan to make a set of armour for her son Aeneas, the reverse with a painting of two ladies dressed in period costume • pivot point fitted with a watch with silver paste-set bezel, the watch case with *maker's mark HT probably for Henry Cleaver Taylor*

With an associated key
length 280 mm

This magnificent fan watch is signed by William Hughes who specialized in pieces for the Far East market. A large musical and automata coach watch by William Hughes was formerly in the Webster collection and sold at Sotheby's on 27th May 1954, lot 69. The 1954 catalogue cited two bloodstone boxes and a table mirror which Simon Harcourt-Smith described in his Catalogue of the Palace Museum, Peiping, p. 21 and pls. 24a & b. William Hughes was recorded at the Dial near King Street, High Holborn until 1784 (see: Brian Loomes, *Watchmakers and Clockmakers of the World*, Vol. 2 p. 118). Interestingly, F. J. Britten notes that Thomas Earnshaw succeeded Hughes at his address in 1784 and Hughes himself moved to Llanfflewin in Wales. Britten also cites a clock made by Hughes in circa 1765. Hughes was made an honorary Freeman of the Clockmakers' Company in 1781.

Fans with watches are extremely rare, for two other examples see: Antiquorum Hong Kong, 4th June 1996, lot 406 signed by Upjohn and The Sandberg Watch Collection, Antiquorum Geneva, 31st March-1st April 2001, lot 179 attributed to James Cox.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 248, pl. 154

£ 50,000-80,000
€ 56,500-90,000 US$ 61,500-98,000









Reverse





42

JAMES TREGENT, LONDON

AN IMPRESSIVE GOLD, ENAMEL, DIAMOND AND PEARL-SET VERGE WATCH WITH MATCHING CHATELAINE
CIRCA 1790, NO. 3137

• **Movement:** gilded full plate movement, verge escapement, flat three-arm balance, decoratively pierced balance cock engraved with foliage, fusee and chain, cylindrical pillars, *signed Jas. Tregent, 3137*
• **Dial:** white enamel, radial Arabic numerals, outer Arabic minute ring, winding aperture at 4 o'clock, gold beetle and poker hands
• **Case:** gold, the back with blue enamel over engine-turned decoration and with applied diamond-set Royal Coronet and cipher: *'GR'*, both bezels set with split pearls, pusher in pendant to release the front bezel for winding and setting
• **Chatelaine:** the matching gilt-metal and gold chatelaine decorated *en-suite* with the case, the pendant chains terminating in pearl fronds, a key and a seal set with chalcedony engraved with a forget-me-not and the legend *'a vous'*, the chains suspended from a rectangular locket containing plaited hair
diameter 48 mm, length of chatelaine 125 mm

With a sumptuously decorated case and chatelaine, the back of the watch is heightened with the diamond-set royal coronet and cipher of King George III (1738-1820). George III was a great patron of horology and amassed a remarkable collection of clocks, watches and scientific instruments. Famously, in 1770, George III acquired Thomas Mudge's first pocket watch with lever escapement and soon after became involved in the long running dispute between John Harrison and the Board of Longitude over the tests for Harrison's chronometer. Although Tregent frequently signed himself *'Maker to the Prince of Wales'*, he did not in fact hold a Royal Warrant. A similar watch to the present piece, also signed by Tregent and of similar date, can be found in the Royal Collection.

F.J. Britten notes in his book, *Old Clocks and Watches and their Makers,* that James Tregent was recorded at 35 Strand in 1775 and 29 Cranbroune St., Leicester Square in 1780. Britten also provides the following amusing anecdote: *"Sheridan, by attributing his proverbial unpunctuality to the lack of a timekeeper, obtained from Harris, proprietor of Covent Garden Theatre, a watch of Tregent's make"* [op. cit. ACC edition, 1977 p. 500]. Tregent was a Freeman of the Clockmakers' Company from 1781-1808.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 306, pl. 191

£ 50,000-70,000
€ 56,500-79,000 US$ 61,500-86,000





King George III





43

LP

GEORGE MARGETTS, LONDON

A MASSIVE 8-DAY GOING GILT-METAL CONSULAR CASED MARINE CHRONOMETER WITH SPRING DETENT ESCAPEMENT
CIRCA 1800, NO. 201

• **Movement:** gilded full plate engraved 'Eight Days Marine Chronometer', Earnshaw-type spring detent escapement, compensated balance with two arms, brass wedge-shaped weights with screw adjustment and timing screws, blued steel helical spring, diamond endstone, fusee and chain, cylindrical pillars, *signed and numbered Geo. Margetts, Inv. et Fecit, London, 201*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, large subsidiary seconds, gold spade hands, *signed Margetts Eight Days Timekeeper 201*
• **Case:** massive gilt-metal consular case, the back cover opening to reveal a fixed cuvette with winding aperture, short 'Regency' pendant

With a double-ended key for winding and hand-set
diameter 81 mm

£ 10,000-15,000
€ 11,300-16,900 US$ 12,300-18,400



This large and impressive nautical marine chronometer is one of three similar pieces by Margetts that are known, the other two being nos. 203 and 204. Each of the three have Earnshaw-type spring detent escapements, helical springs and two-arm compensated balances. Both numbers 203 and 204 have been previously sold at Sotheby's: No. 203 was formerly in the Time Museum collection and sold at Sotheby's New York, 13th/14th October 2004, lot 630, and No. 204 was sold at Sotheby's London, 2nd December 1995, lot 36. The backplates of numbers 203 and 204 are strikingly similar, each is signed in a block type face and capital letters *"Eight Days Timekeeper"* with the signature, "*Margetts,"* in script, whilst the numbers respectively of 203 & 204 are engraved to their barrel bridges. By contrast, the present piece, no. 201, is more elaborately detailed with a script engraving specifically detailing its marine intention and reading "*Eight Days Nautical Chronometer"* it is also signed more fully *Geo. Margetts* and with the traditional legend of "*Inv. et Fecit*" beside the number. All three of these chronometers are housed in gilt-metal cases of similar diameter and almost certainly share the case maker's mark of WH, probably William Howard II (the present lot and no. 203 have this maker's mark, however, no. 204's mark was not mentioned at the time of sale in 1995). Nos. 201 and 204 have enamel dials, whilst no. 203 has a silvered dial.

George Margetts was born in Woodstock, Oxfordshire on 17th June, 1748. It is thought that he was apprenticed as a clockmaker locally, perhaps working for the first 10 years of his career close to Woodstock. Margetts was made free of the Clockmakers' Company in 1779, by which time he had presumably moved to London. He was elected to the Livery of the Clockmakers' Company in 1799. Margetts, was a petitioner to the Board of Longitude on several occasions, with the goal to secure funds for his various projects that related to finding Longitude and improvements in astronomy. The Board did grant him some funding as did the East India Company. The latter he supplied with tables to assist navigators. Though little is known about his life, he remains remembered for his astronomical watches and eight-day chronometers. Margetts died at home in 1804 after a time spent in St. Luke's lunatic asylum. For further information on Margetts, see Anthony J Turner, "New Light on George Margetts", *Antiquarian Horology*, vol. VII, no. 4, 1970, pp. 304-316 and Anthony G. Randall, *The Time Museum Catalogue of Chronometers*, 1992, pp. 234-240.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 312-313, pl. 196


Eight Days
Nautical Chronometer
Geo. Margetts
LONDON

44

RECORDON, LONDON

A VERY RARE AND UNUSUAL GOLD CONSULAR CASED HALF-TEN MINUTE DUMB REPEATING LEVER WATCH
1802, NO. 7223

• **Movement:** gilded 1/2 plate, lever escapement, large Arnold-type bi-metallic two-arm balance with platinum or white alloy weights, each arm with gold poising and steel timing screw, decoratively engraved balance cock, winding square sleeve and repeating spring cover, dumb repeating to blocks inside the case band, the barrel with decorative oval plate *signed and numbered Recordon, Late Emery, London, no. 7223*
• **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds, blued steel skeletonised spade hands, *signed Recordon, Late Emery, London*
• **Case:** gold consular case, long cylindrical repeating pendant and D-shaped bow, the plain polished back opening to reveal hinged cuvette with winding aperture and *signed Recordon, Late Emery, London, No. 7223 and hallmarked 1802 with case maker's mark LC incuse with scroll or fish above for Louis Comtesse*
diameter 53 mm

This extraordinary watch incorporates a number of unusual features. Most significantly, the watch is a half-ten minute dumb repeater. After striking the hours, a double blow sounds the ten minutes which are then followed by a single blow, if more than five minutes have elapsed. The lever escapement is of Pendleton's form (see: Sotheby's, *Celebration of the English Watch Part II*, lot 47) - it is widely believed that Pendleton made or was at least heavily involved in the construction of watches with lever escapements signed by Josiah Emery and, therefore, it is unsurprising to find this type in a watch by Emery's successor, Recordon. Interestingly, the lever is set at right angles which was to become a standard arrangement on English watches. The end of the lever is looped so that it encircles the balance staff and impulse is received on the opposite side. Of further note is the movement's half plate layout, which may be one of the earliest examples of this style on an English watch and which has handsome engraved decoration to the cock and plates for the winding sleeve, barrel and signature. There is also an early overcoil hairspring.

Louis Recordon (active 1778-1824) worked initially in Greek Street, Soho and later, in 1797, he succeeded to Josiah Emery's business at 33 Cockspur Street, Charing Cross. Recordon was also Breguet's London agent, would have been familiar with Breguet's use of an overcoil and would almost certainly have known the latter had made a half-ten minute repeater.

PROVENANCE

Sotheby's London, 28 February 1991, lot 142

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 328-329, pl. 207

£ 30,000-50,000
€ 33,800-56,500 US$ 36,700-61,500





Detail of hallmarks



Signature and numbering detail to cuvette


LONDON
1923



45

JAMES BRICKLES, LONDON

A GILT-METAL AND UNDER-PAINTED HORN PAIR CASED VERGE WATCH
CIRCA 1795, NO. 7547

• **Movement:** gilded full plate movement, verge escapement, decoratively pierced balance cock engraved with scrolling foliage, trophies of war and an urn at the neck, fusee and chain, cylindrical pillars, *movement signed and numbered Jas. Brickles, London, 7547*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold beetle and poker hands
• **Cases:** gilt-metal inner, the back with winding aperture, *case maker's mark WH incuse probably for William Howard II* • outer case under-painted stained horn with scene depicting moorland with ferns and small ponds, the bezel decorated *en suite*
diameter of outer case 53 mm, inner case 46 mm

For a note on under-painted horn watches, see lot XXXX

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 309, pl. 194

£ 800-1,200
€ 900-1,350 US$ 1,000-1,500



46

D. RUTLAND, LONDON

A GILT-METAL AND UNDER-PAINTED HORN PAIR CASED VERGE WATCH
CIRCA 1790, NO. 3965

• **Movement:** gilded full plate, verge escapement, decoratively pierced and foliate engraved balance cock with an urn at the neck, flat three-arm balance, fusee and chain, cylindrical pillars, *signed and numbered D. Rutland, London, 3965*
• **Dial:** white enamel dial, Roman numerals, outer Arabic minute ring, gold beetle and poker hands
• **Cases:** gilt-metal inner case, the back with winding aperture, *case maker's mark J. J. in rectangular cameo possibly for James Jackson* • outer case under-painted stained horn with scene depicting a huntsman in marshland holding up his trophy with his dog beside him, the bezel decorated *en suite*
diameter of outer case 50 mm, inner case 42 mm

Watch cases fitted with under-painted horn became a popular genre and a wide range of decorative schemes and scenes can be found. The charming scene to this case depicts a huntsman in marshland holding a rabbit and with his dog beneath him. Hunting scenes are common, as are sailors with ships, sentries, forts and maidens waiting for the return of their loved ones. A description of the processes and techniques involved in working with horn in this manner can be found in: Cedric Jagger, *The Artistry of the English Watch*, 1988, pp. 102-105.

Baillie records a D. Rutland active in London before 1783.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 299, pl. 185

£ 800-1,200
€ 900-1,350 US$ 1,000-1,500



47

MARKWICK MARKHAM, PERIGAL, LONDON

A RARE GILT-METAL AND TORTOISESHELL PAIR CASED MINUTE REPEATING CYLINDER WATCH FOR THE TURKISH MARKET
CIRCA 1780, NO. 20

• **Movement:** gilded full plate movement, cylinder escapement, decoratively pierced balance cock engraved with foliate scrolls, diamond endstone, flat three-arm balance, polished steel hammers repeating on a bell to the inside case back, the bell *scratch signed Drury,* repeating spring *signed Ansell,* fusee and chain, cylindrical pillars, *signed and numbered Markwick, Markham, Perigal, London, 20*
• **Dial:** white enamel, Turkish numerals, outer minute ring, blued steel beetle and poker hands, *signed Markwick Markham, Perigal, London*
• **Cases:** gilt-metal inner case, pierced for sound emission and engraved with scrolling foliage and flowers, long stirrup pendant and bow • outer case with green stained tortoiseshell, the bezels interspersed with pierced gilt copper panels and decorative pin work
diameter of outer case 50 mm, inner 40 mm

This is an especially early minute repeating watch which dates to the early to mid 1780s. Although a handful of minute repeating watches made by Thomas Mudge in the 1760s have survived, very few minute repeaters by other makers are found before the early 19th century. The repeating work of the present watch is of the Stogden-type and has a reversed hour snail and four-armed minute snail. Markwick Markham specialised in watches for the Turkish market and this watch features a typical Turkish numeral dial and a handsome green-stained tortoiseshell case which is decorated with gilt copper panels and pin work.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 288, pl. 176

£ 5,000-7,000
€ 5,700-7,900 US$ 6,200-8,600





48

EDWARD TOMPION, LONDON

A SILVER HUNTING CASED KEYWOUND VERGE WATCH
1804, NO. 4716

• **Movement:** gilded full-plate movement, verge escapement, decoratively pierced and engraved masked balance cock, fusee and chain, cylindrical pillars, *signed and numbered Edw. Tompion, London, no. 4716*
• **Dial:** white enamel, Arabic numerals, outer minute ring, aperture for winding, gold skeletonised hands
• **Case:** plain silver, Regency pendant with spring-loaded pusher to open the cover, *hallmarked Birmingham 1804 and with maker's mark WH in rectangular cameo for William Howard, Coventry*
diameter 55 mm

This early hunting cased watch has a spring loaded push in the Regency pendant to activate the cover. This form of regulation to the movement is a variation of Joseph Bosley's.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 340, pl. 215

£ 800-1,200
€ 900-1,350 US$ 1,000-1,500

49

THOMAS WARREN, LONDON

AN AMUSING SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED DIAL
1770, NO. 1797

• **Movement:** gilded full-plate movement, verge escapement, decoratively pierced balance cock engraved with floral scrolls and a bird, flat three-arm balance, fusee and chain, baluster pillars, *signed and numbered Tho. Warren, London, 1797*
• **Dial:** white enamel, Roman numerals, broad border with polychrome enamel painted scene of a gentleman and a lady in a classical landscape, a fisherman beside a lake below, blued steel beetle and poker hands
• **Cases:** plain silver inner, the back with winding aperture, stirrup pendant and bow • plain silver outer case • both cases *hallmarked 1770* and with *maker's mark HB in rectangular cameo probably for Henry Billingshurst*
diameter of outer case 50 mm, inner case 42 mm

This watch has a painted dial which at first glance appears similar to others within this genre. However, closer inspection shows a number of amusing anomalies: the gentleman rather than the lady holds the shepherd's crook and the sheep are at his feet rather than hers. What at first appear to be figures in the boat are in fact dogs, one rowing the other. Looking closer still, the fisherman's hat seems to be a bird watching the line in the water.

See detail on index page at the back of this catalogue.

LITERATURE

Terence Camerer Cuss, *Warren's Trick*, Antiquarian Horology, Number 6, Vol. 33, December 2012

£ 1,500-2,500
€ 1,700-2,850 US$ 1,850-3,100





50

JOHN ROBERTS, DUDLEY

A SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL DIAL AND ASSOCIATED OUTER CASE
1856, NO. 8713 OUTER CASE 1889

• **Movement:** glided full plate, verge escapement, decoratively pierced balance cock engraved with flowers and foliage and a basket of flowers at the neck, flat three-arm balance, fusee and chain, cylindrical pillars, *signed and numbered Jno. Roberts, Dudley, 8713*
• **Dial:** white enamel, Roman numerals, outer minute ring, the centre with polychrome enamel painted scene of a steam train, two workers at rest in the foreground, a figure watching from a bridge in the distance
• **Cases:** plain silver inner case, the back with winding aperture, Regency pendant and bow, *hallmarked Birmingham 1856 and with maker's mark RN in oval cameo for Richard Neale* • later plain silver outer case *hallmarked London 1889 and with maker's mark JW incuse for James Widmer*
diameter of outer case 57.5 mm, inner case 51 mm

The charmingly painted scene of a steam train rushing through the countryside illustrates one of the contrasts of Victorian life, in this instance, the invasion of the industrial era on the traditional country way of life. Baillie notes a John Roberts of Dudley as active between 1850-1860.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 403, pl. 256

£ 800-1,200
€ 900-1,350 US$ 1,000-1,500

51

J. TELFORD, BELLINGHAM

A CHARMING SILVER PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED DIAL
1861, NO. 7066

• **Movement:** gilded full plate, lever escapement, three-arm balance with screwed weights, decoratively engraved balance cock, fusee and chain, cylindrical pillars, *signed J. Telford, Bellingham, No. 7066* • gilt metal dust cap with *maker's mark TF possibly for Thomas John Fielder*
• **Dial:** white enamel, Roman numerals, outer minute ring, the centre with polychrome enamel painted pastoral scene titled '*Speed the Plough*', gold spade hands
• **Case:** plain silver inner and outer, winding aperture to inner case back, regency pendant, both cases *hallmarked Birmingham 1861, inner with maker's mark RS incuse possibly for Richard Swann*
diameter of outer case 57 mm, inner 52 mm

Dials painted with enamel scenes of ploughing, beneath the title *'Speed the Plough'*, had been popular since at least the 1830s. '*Speed the Plough'* was a title given to a melody written in 1799 which was favoured during the 19th century. The mantra was a traditional one which had its origins in prayer and song - *'God spede the plow'* – and was popular for ploughmen and the farming community at least as far back as the medieval period. Watches with this subject matter to their dials appear to have been especially popular amongst watchmakers working in small towns in rural areas.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 404, pl. 257

£ 1,000-1,500
€ 1,150-1,700 US$ 1,250-1,850





52

ROBERT ROSKELL, LIVERPOOL

AN UNUSUAL GOLD HALF-HUNTING CASED RACK LEVER WATCH
1817, NO. 4825

• **Movement**: gilded full plate, rack lever escapement, decoratively engraved balance cock with a basket of fruit at the neck and marked *Patent*, plain flat three-arm balance, diamond endstone, cylindrical pillars, plain gilt-metal dust cap, *movement signed and numbered Rt. Roskell, Liverpool, 4825*
• **Dial:** white enamel, Arabic numerals outer minute ring, inner dial similarly calibrated for viewing through the glazed cover, winding aperture between 2 and 3 o'clock, gold spade hands
• **Case:** plain gold case, the cover with glazed central aperture, Regency pendant and bow, *hallmarked Chester 1817*, and with *maker's mark TH incuse for Thomas Helsby, Liverpool*
diameter 52 mm

This unusual half-hunting cased watch has a white enamel dial with two zones. The central zone allows the time to be read through the cover's glazed aperture and the hour hand has an additional baluster towards its base so that the time may be easily read when the cover is closed. Robert Roskell was active from 1798 and worked in both London and Liverpool. He is especially well-known for the quality of his rack lever watches and later for watches with Massey's lever escapements.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 358, pl. 229

£ 1,500-3,500
€ 1,700-3,950 US$ 1,850-4,300



53

JAMES POYNARD, STROOD

AN EXTREMELY RARE SILVER PAIR CASED VERGE WATCH WITH FRANKLIN DIAL
1808

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with a plume of feathers and grotesque mask at the neck, the silver regulation disc with applied gilded indicator in the form of a ruffed hand, flat three-arm balance, fusee and chain, cylindrical pillars, *signed and numbered Jas. Poynard, Strood, 1809*
• **Dial:** white enamel Franklin type, divided into quarters at 12 o'clock XII, IIII, VIII, at 3 o'clock I, V, IX, at 6 o'clock II, VI, X, at 9 o'clock III, VII, XI, further inner division to indicate current cycle with short indication hand
• **Cases:** plain silver pair cases, the inner with winding aperture to back, both cases *hallmarked 1808 and with maker's mark WH incuse for William Hodsall or Hammon*
diameter of outer case 57 mm, inner case 50 mm

Known as a Franklin dial, this unique configuration was invented by Benjamin Franklin (1706-1790) in an attempt to simplify the mechanism of a clock. Franklin visited London many times and developed a friendship with James Ferguson, the astronomer. Ferguson designed many astronomical clocks and most likely inspired Benjamin Franklin to try his hand. He designed his simplified clock in 1757. On the clock, the minute hand revolves once every four hours, while a ball bearing, on a spiral track at the centre of the dial, indicates the hours. The clock was originally mentioned in Ferguson's *Select Mechanical Exercises* (1773). This watch is a very rare example of the application of a Franklin dial to a watch. Whilst the minutes are indicated as normal to the outer ring, the 12 Roman hour numerals are grouped in threes at each quarter and are read in sequence off the spade hour hand. The short central hand indicates the group to be read, either 1, 2 or 3.



PROVENANCE

Christie's New York, Fine Watches, Clocks and Scientific Instruments, 8th April 1984, lot 232
Time Museum Rockford Illinois, Inventory No. 3672
Sotheby's New York, Masterpieces from the Time Museum, Part II, 19th June 2002, lot 19

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 346, pl. 220

£ 3,000-4,000
€ 3,400-4,500 US$ 3,700-4,900



54

BARRAUDS', LONDON

A FINE GOLD PAIR CASED HALF QUARTER REPEATING RUBY CYLINDER WATCH
1820, NO. 2/1000



• **Movement:** gilded full plate, ruby cylinder escapement, plain balance cock, plain flat four-arm balance, ruby endstone, silver regulator scale, mainspring set-up on barrel bridge, repeating on coiled gongs, fusee and chain, cylindrical pillars, *signed and numbered Barrauds', London, 2/1000*
• **Dial:** gold, chapter ring with stippled finish, polished Roman numerals, outer pearled minute ring, engine-turned subsidiary seconds with Arabic numerals, gold beetle and poker hands, engine-turned centre
• **Cases:** plain gold inner, the back with winding aperture, plunge pendant • outer case with engine-turned back and with central *monogrammed* cartouche, milled bezels, both cases *hallmarked 1820* and with *case maker's mark WW incuse for William Wickes, inner case numbered 1000*
diameter of outer case 56 mm, inner case 50 mm

Although 'single cased' watches had become well established by 1820, the English preference for a substantial watch persisted, and there remained a demand for the more traditional pair cased watch. However, the use of the cylinder escapement and the incorporation of gongs rather than bells in repeating watches had achieved a reduction in movement height, and consequently case depth.

Paul Philip Barraud was born in London on 5th December, 1752. He was admitted to the Clockmakers' Company in 1796 and elected Master in 1810 and 1811. With the help of George Jamison and William Howells, he was able to offer a simplified version of Mudge's chronometers Green and Blue, to the Admiralty at a price of 90 Guineas.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 364, pl. 235

£ 5,000-7,000
€ 5,700-7,900 US$ 6,200-8,600









55

VINER, LONDON

A FINE AND RARE GOLD TWO-TRAIN ALARM, QUARTER REPEATING DUPLEX WATCH
1814, NO. 317

• **Movement:** gilded full plate, duplex escapement, decoratively engraved balance cock *marked Patent and numbered 317*, diamond endstone, alarm and going trains with ratchet and click set-up, two-arm bi-metallic compensation balance with screwed weights, two winding squares for going and alarm trains, repeating on a gong, fusee and chain, *signed Viner, New Bond Street, London*
• **Dial:** gold, chapter ring with polished Roman numerals against a stippled ground, pearled outer minute ring, inner ring for alarm indication, the centre with decoratively engine-turned ground, gold spade hands, engine-turned subsidiary seconds with pearled seconds ring and blued steel hand
• **Case:** gold case, the back with traces of engine turning, ribbed bezels and band, alarm-set button at 6 o'clock, plunge pendant, the back opening to reveal hinged cuvette with decorative engine-turned border and centre, apertures for going and alarm with engraved arrows indicating direction of wind, *cuvette signed Viner, New Bond Street* with engraved crown beneath, *hallmarked 1814, numbered 317 and with case maker's mark LC incuse with a scroll or fish above for Louis Comtesse*

With a curb-link chain and key
diameter 56.5 mm

Charles Viner was apprenticed to Thomas Savage in 1802. Although he did not become Free of the Clockmakers' Company until 1813, it would appear that, by this time, he had already set up his own business. Combining the features of alarm, repetition and duplex escapement, the present watch illustrates the high quality and often complex nature of Viner's production. The screw-type bi-metallic balance has echoes of Pennington's last form, and the alarm and repetition is to a gong; a relatively early example of this type.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, pp. 352-353, pl. 226

£ 7,000-10,000
€ 7,900-11,300 US$ 8,600-12,300

56

BARRAUDS'

A FINE SILVER PAIR CASED POCKET CHRONOMETER
WITH MAHOGANY DECK BOX
1817, NO. 865

• **Movement:** gilded full plate, Earnshaw type spring detent escapement, decoratively engraved balance cock, Pennington *'double L'* compensated balance, blued steel helical spring, diamond endstone, fusee and chain, cylindrical pillars, *signed and numbered Barrauds', Cornhill, London, No. 865*
• **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds at 12 o'clock, blued steel beetle and poker hands, signed and numbered Barrauds', Cornhill, London, 865
• **Cases:** silver inner case, the bezel opening below the pendant at 12 o'clock, winding aperture to back • plain outer case with *Barraud* watch paper • both cases and pendant hallmarked 1817, both cases with *maker's mark JM incuse for James Melvill*

With a three-tier mahogany deck box, the tray sprung from beneath to ensure tight fit to observation lid, the centre of the lid with blank ivory plaque.
diameter of outer case 57 mm, inner case 51 mm

In the supplement to his book, *Paul Philip Barraud,* Cedric Jagger notes that Barraud's *"first incursion into chronometer manufacture must have been in 1796-1797, with his attempts, in company with Howells and Jamison, to undercut Mudge Junior in copying the elder Mudge's design of marine timekeeper" [op. cit. 1979, p. 203].* In this watch, it would appear that the movement was supplied by Robert Pennington. Robert Pennington had been an important member of a team assembled by Thomas Mudge Junior to produce marine timekeepers to his father's design. Pennington supplied the trade with his own escapements and complete watch movements for the majority of his career, as well as selling watches under his own name. Pennington's contribution to the development of precision timekeeping included an improved and lighter form of bi-metallic compensation balance that incorporated screws rather than weights. The movement in this watch has Pennington's *'double L'* type compensated balance and his version of the Earnshaw-type detent escapement, helical spring and typical oval cut-out to the backplate for viewing the engagement of the detent and escape wheel.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 359, pl. 230
Cedric Jagger, *Paul Philip Barraud, The Supplement,* AHS, 1979, p. 2370

◉ **£ 8,000-12,000**
€ 9,000-13,500 US$ 9,800-14,700






Barraud's
CORNHILL LONDON
865

CHARLES FRODSHAM



Charles Frodsham, Courtesy of Charles Frodsham & Co.

Charles Frodsham and his successors are the longest continuously-trading firm of chronometer manufacturers in the world, and are synonymous with precision timekeeping instruments of the highest quality, including watches, clocks, regulators and wristwatches.

Frodsham was born into a dynasty of horologists on the 15th April 1810. His father William James Frodsham (1779-1850) and Hannah Lambert had ten children, five of whom were apprenticed to their father and later became horologists in their own right.

Charles was educated at Christ's Hospital, the Blue Coat School in Newgate, London, and was apprenticed at the age of fourteen. He showed early promise, submitting two chronometers to the 1830 Premium Trials at Greenwich, one of which gained the second Premium prize of £170.

Charles commenced business on his own soon after marrying Elizabeth Mill in 1834. He is recorded as living just north of the City of London at 5 Navarino Terrace, Hackney, but gave various addresses for the business before finally settling at No.7 The Pavement, Finsbury. These early years were very productive and it wasn't long before Charles had established himself as one of London's leading chronometer makers.

Upon the death of the chronometer maker John Roger Arnold, Charles purchased the whole of the Arnold business, and in 1844 moved his own business and family into the former Arnold premises at 84 Strand. This was a shrewd move as the name of Arnold was world renowned. Trading continued as Arnold & Frodsham Chronometer Makers for a further fourteen years.

Soon after acquiring Arnold's, Charles commenced correspondence with George Biddell Airy, seventh Astronomer Royal. These letters, which continued until Charles' death, reveal a mutual respect and contained much detail on solutions to a multitude of horological topics. Amongst these were discussions on quick trains as advocated by Earnshaw, experimental balances to address Middle Temperature Error, properties of balance springs, and the reversed fusee.

Charles was an erudite writer and published numerous articles, discourses, pamphlets and tables on theoretical and practical horological matters. In April 1847, he read a paper to members of the Institution of Civil Engineers, entitled: On the Laws of Isochronism of the Balance spring as connected with the higher order of Adjustments of Watches and Chronometers. The lecture was considered to be so excellent that the Institution awarded Charles their highest award, the Telford Gold Medal.

The Great Exhibition of 1851 gave many clock, watch and chronometer makers the opportunity to show the world their latest developments, and the firm of Charles Frodsham was no exception. They exhibited an array of watch and clockwork including the new caliper lever and chronometer watches. Charles received a first-class medal for these exhibits, and the firm went on to attend all the major International Exhibitions in the 19th century, receiving fourteen honour medals and diplomas.

By the mid-1850s Charles had established himself as one of the period's most eminent horologists. In 1854, upon the death of Benjamin Lewis Vulliamy, the firm purchased the goodwill of the business and, upon the Astronomer Royal's recommendation, succeeded Vulliamy as Superintendent and Keeper of Her Majesty's clocks at Buckingham Palace. This prestigious title aided the sale of clocks, watches and chronometers worldwide, enabling overseas representation and agents in America, France and Spain.

Charles was a liberal supporter and judicial advisor to many of the societies connected with horology. He was one of the founding members of the British Horological Institute in 1858 and a Liveryman of the Worshipful Company of Clockmakers', becoming Master in 1855 and again in 1862.

At the Great International Exhibition held at South Kensington in 1862, Charles not only exhibited, but was also one of the jurors, and wrote the detailed horological section report. Amongst the Frodsham exhibits were new 'Duo-in-uno' balance springs, and three new compound chronometer balances.

Charles died of liver disease on the 11th January 1871 at his home at 26 Upper Bedford Place, London and was buried at Highgate cemetery in the family vault. His obituary succinctly stated that 'during a long and honourable career, he distinguished himself by his devotion to the science of horology, which he greatly advanced, and his clever works upon the subject are regarded as authoritative by members of the trade.'

Supplementing the standard production of high-grade hand-finished hunter, cut-cover and crystal keyless lever watches, Frodshams manufactured a number of precision watches, often with additional complications. Approximately 90 Tourbillon and Karrusel watches were made, many of which went to the Kew Observatory, and later Teddington, for exacting trials over 45 days. Some 10,300 pieces were submitted for Kew 'A' testing between 1884 and 1912, the highest marks ever awarded for an English watch being attained by Charles Frodsham Tourbillon No.09182 with a 93.9 marks [this watch is now in the Lord Harris collection at Belmont in Kent, under the care of the Harris (Belmont) Charity]. Such watches were inscribed with the letters AD. Fmsz. This cryptogram for the year Anno Domini 1850 is formed by the numerical sequence of the letters in 'Frodsham', with the addition of Z for zero, and was used from that date on as a sign of quality.

In 1884 the firm became Charles Frodsham & Co., and in 1893 was incorporated as a limited company, and in 1895 moved to new retail premises at 115 New Bond Street. The main business moved again in 1914 to premises at 27 South Molton Street, London, where it remained until considerable damage caused by an air-raid in 1941, forced a move to the trading premises of Philip Clowes at 62 Beauchamp Place. Clowes became a director of Frodshams in 1942, and in 1946 the Company moved to 173 Brompton Road. It was then based at various central London addresses before moving to 32 Bury Street in 1997, where it continues today, specialising in the manufacture of English precision horology.



Charles Frodsham premises on 115 New Bond St., Courtesy of Charles Frodsham & Co.

FRODSHAM'S
MORGAN CALIPER NO. 08920

57

CHARLES FRODSHAM, LONDON

AN EXCEPTIONAL AND VERY FINE YELLOW GOLD OPEN-FACED MINUTE REPEATING SPLIT-SECONDS KEYLESS CHRONOGRAPH WATCH WITH ONE MINUTE TOURBILLON AND 60 MINUTE REGISTER PRESENTED TO WILLIAM GOULD HARDING BY JOHN PIERPONT MORGAN IN ORIGINAL PRESENTATION BOX
NO 08920 AD FMSZ, 1902

• **Movment:** first quality gilt three quarter plate with double roller ratchet-tooth lever escapement and free sprung regulation, *Guillaume* balance with spiral blued steel balance spring and overcoil, the tourbillon with *Nicole Nielsen* Type 2 three-arm polished steel tourbillon carriage, the back plate further mounted with polished steel chronograph work, repeating on two polished steel gongs, *signed and numbered By Appointment to the King AD Fmsz, No. 08920, Chas Frodsham, 115 New Bond Strt, Late of 84 Strand, London*
• **Dial:** *T. J. Willis* type '*Venetian*' enamel dial, Roman numerals, outer ring calibrated for minutes and chronograph fifths, subsidiary dials for constant seconds and 60-minute register
• **Case:** large gold case with polished finish, split pusher to the band above 11 o'clock, recessed repeating slide, gold hand-set button with gold olivette, revolving *thief-proof* bow, gold cuvette *engraved W.G.H. from J.P.M. 1903, case hallmarked London 1902* and with *maker's mark HMF for Harrison Mill Frodsham*

With original presentation case.
diameter 63 mm

PROVENANCE

Prominent English Collector

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, plate 281
Vaudrey Mercer, *The Frodshams – The story of a family of chronometer makers,* AHS, 1981, p. 216

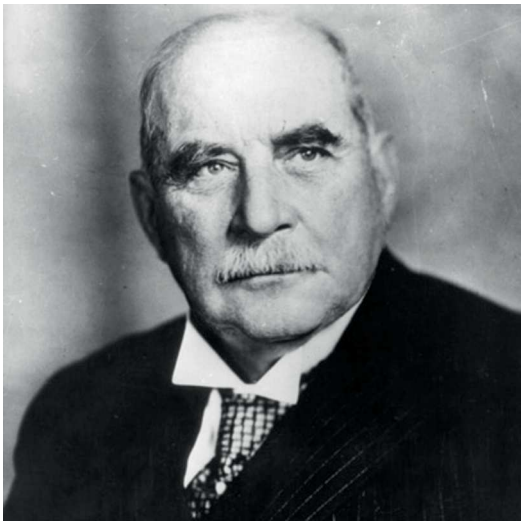
£ 150,000-250,000
€ 169,000-281,000 US$ 184,000-306,000


Charles Frodsham & Co. Ltd.
CHRONOMETER, WATCH & CLOCK MAKERS
CERTIFICATE OF ORIGIN
No. 08920
A Gold Crystal Minute Repeater, Split-Seconds & Minute Chronograph, Lever Tourbillon (Minute Revolving). The Movement Supplied by H.J.F. (Henry John Furneaux). Total Manufacturing Cost £130/-/-. Entered in Stock 1898.
We hereby warrant this certificate
Certificate No. RZHA
London 28/IX/2016

Courtesy of Charles Frodsham and Co.



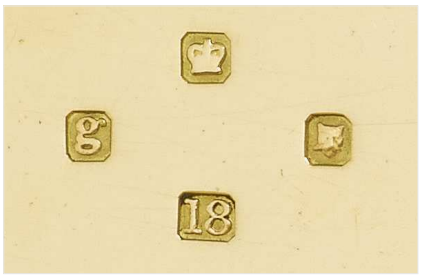

CHARLES FRODSHAM &Co LTD
TO THE KING
115. NEW BOND STR
LONDON. W.
CHAS FRODSHAM
08920.



J.P. Morgan

Amongst a number of eminent worldwide Charles Frodsham clients, perhaps the most famous, was the Morgan family of New York. Frodshams was the Morgan's preferred choice for quality timepieces. The association began when Junius Morgan became a business partner in the English branch of the banking house, George Peabody & Co., in 1854. The purchase and maintenance of fine clocks and watches for the Morgan family was continued by John Pierpont Morgan (1837-1913) who in 1883 presented a complicated watch to his personal valet George William on the occasion of his marriage. This watch was the forerunner to the most celebrated, and well known, of the Frodsham watches ordered by the Morgans, a series of state-of-the-art open face Tourbillons with minute repeating, split second chronograph, minute register and constant seconds.

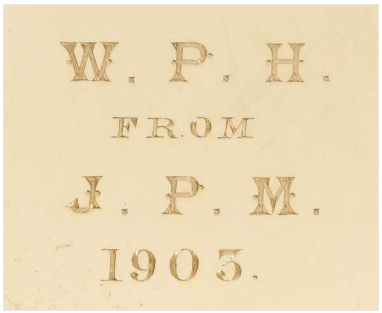
To date, some 25 (made between 1897 and 1931) of these watches are known, either as extant or from archive records. They were, at the time of manufacture, one of the most complicated and expensive English production watches available, retailing at £200 to £300.



Detail of hallmarks


BY
APPOINTMENT
TO THE KING
115, NEW BOND STREET
LATE OF 84 STRAND
LONDON

The ‘Morgan caliper’ watches were presentation pieces given by J.P. and J.P. Jnr. to close friends and/or new partners of the firm of JP Morgan, thus starting the long tradition of Frodsham presentation watches, perpetuated to this day. All are engraved with presentation inscriptions (the recipients and JPM initials with the year of presentation), and many still retain their original leather Frodsham boxes, similarly inscribed. However, the complications included on the present watch were reserved for those employees who were made partners at the firm. William Proctor Gould Harding (1864 – 1930), to whom J. P. Morgan presented this watch, was an American banker who had graduated from the University of Alabama in 1881. In 1914 Harding was appointed to the Federal Reserve Board and was Chairman of the board from 1916 to 1922.



Detail of Morgan presentation inscription to cuvette







William Gould Harding

Of the known pieces just 10 have appeared in public auction:

08616	Sotheby's New York, The Esmond Bradley Martin Collection, 22nd Oct 2002, lot 25
08867	Antiquorum Hong Kong, 29th May 1989, lot 342
08920	**The present watch**
08921	Ineichen Zurich, 3rd Mar 1981, lot 44
09636	Christies New York, 25th Oct 1994, lot 362
09682	Sotheby's New York, 10th Dec 2013, lot 68
09777	Christies New York, 18th April 1984, lot 192
09849	Christies New York, 28th Oct 1991, lot 360
09857	Sotheby's New York, 27th Oct 1997, lot 350
010303	Christies New York, 26th Jun 1996, lot 140

The other extant pieces are either in private collections, or remain the property of family descendants of the original owners.

We are grateful to Charles Frodsham & Co, London, for their kind assistance in compiling this lot.

58

CHARLES FRODSHAM, LONDON

A FINE, RARE AND LARGE GOLD OPEN-FACED KEYLESS LEVER WATCH
1897, NO. 07659



• **Movement:** gilded three-quarter plate, ratched tooth lever escapement, bi-metallic compensation balance, the raised going barrel decoratively engraved with scrolling foliage, *signed By Appointment to the Queen, Charles Frodsham, Late of 84, Strand, 115, New Bond St, London*
• **Dial:** off-white enamel *Willis* type dial, Roman numerals, outer minute ring, Arabic subsidiary seconds dial at 6, blued steel spade hands, *signed and numbered Chas Frodsham, London 07659*
• **Case:** plain gold case, gold hand-set button to the band with gold olivette, gold pendant and bow, plain gold cuvette, *case and dome with maker's mark HMF for Harrison Mill Frodsham and numbered 07659, hallmarked London 1897*
diameter 58 mm

Although classic in design, this watch is of exceptional quality and substantial in both size and weight. The slightly off-white dial, which is of *Willis* type and which T. J. Willis advertised as his '*Venetian'* style, and case are beautifully made and typical of the finest production of the period. The generous proportions of the watch also ensure a pleasing 'feel' in the hand. With a three-quarter plate movement, the Frodsham records note that the *ébauche* was supplied by Haswell.

Frodshams opened their new shop at 115 New Bond Street in 1895. At the time, Bond Street was becoming increasingly fashionable and already earning a reputation as a centre for luxury goods.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 427, pl. 276
Vaudrey Mercer, *The Frodshams – The story of a family of chronometer makers,* AHS, 1981, p. 258

£ 8,000-12,000
€ 9,000-13,500 US$ 9,800-14,700



59

H.L.BROWN & SON, LONDON & SHEFFIELD

A FINE GOLD HUNTING CASED KEYLESS LEVER WATCH WITH UP-AND-DOWN INDICATION
1905, NO. 37918



• **Movement:** nickel silver half plate, escapement with gold lever, brass ratchet tooth escape wheel, jewelled to the centre, bi-metallic compensation balance, micrometer regulation, diamond endstone, fusee and chain, *signed H.L. Brown & Son: London & Sheffield, Watchmakers to the Admiralty, No. 37918*
• **Dial:** *Venetian* white enamel, bold black Roman numerals, outer minute ring, two recessed subsidiary dials for state of wind indication at 12 and subsidiary seconds at 6 o'clock, blued steel spade hands, *signed H.L Brown & Son, London & Sheffield*
• **Case:** plain gold polished covers, gold hand-set button to the band with *olivette*, a second larger gold pusher to the band engages movement to allow winding, gold pendant and *thief-proof* bow, the back opening to reveal a hinged plain gold cuvette, *covers and cuvette with maker's mark FT London with incuse A above for Fred Thoms and numbered 37918, London hallmarks for 1905*
diameter 52 mm

Most unusually for an English watch, the half-plate movement is made of nickel silver and the wheel train is a gold alloy. The nickel silver alloy is much less likely to tarnish than brass and usually consists of around 50% copper, 30% zinc and 20% nickel. In order to wind the watch, the pusher to the band between 2 and 3 o'clock must be pressed simultaneously whilst turning the crown – this feature was intended to encourage careful winding, which together with observation of the state of wind indicator would have helped to prevent over-winding of, and thereby damage to, the fusee movement.

Brian Loomes in his book, *Watchmakers and Clockmakers of the World*, notes the firm Harris Leon Brown of Sheffield was already active by 1871 [op. cit. , Vol. 2, 1989, p. 32]. H. L. Brown appears to have been a successful retailing business and it is known that Usher and Cole supplied them with a repeating chronograph (their number 28180) in October 1894, especially signed and numbered 26515.



PROVENANCE

Sotheby's Geneva, 17th May 2000, lot 222
Christie's South Kensington, 23rd July 1987, lot 158

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 444, pl. 288

£ 7,000-9,000
€ 7,900-10,200 US$ 8,600-11,100





60

WILLIAM DOUGLAS

A FINE SILVER OPEN-FACED 34-MINUTE KARRUSEL KEYLESS CHRONOGRAPH WATCH
CIRCA 1906, NO. 19076

• **Movement:** gilded three-quarter plate, 34-minute karrusel with lever escapement, bi-metallic compensation balance, three-pressure action chronograph mechanism visible to the backplate, *engraved with an Admiralty broad arrow and numbered 19076*
• **Dial:** white enamel, with recessed subsidiary dials for constant seconds and thirty-minute register, Roman numerals, outer Arabic minute ring calibrated to fifths of a second, *signed Douglas, English Patent and marked with an Admiralty broad arrow*
• **Case:** silver, *replaced* plain polished back, with *maker's mark ATO for Albert Thomas Oliver and London hallmarks for 1937*, silver bow and pendant with *maker's mark CH for Charles Hill and London hallmarks for 1900*, gilt crown and hand-set button, the button with gilded protective shoulders, plain polished silver cuvette, with *maker's mark T.C for possibly Thomas Cleaver or Thomas Cob* with rubbed hallmark possibly London 1906-07
diameter 56 mm

The body and cuvette on the present lot appear to be original while the original back, which would have been engraved with the Admiralty mark, and hallmarked 1937, was presumably replaced following the Admiralty's disposal of the watch. It is possible that the pendant and bow, which is some seven years earlier than the watch, was taken from existing stock or otherwise it is a very suitable replacement.

This watch was purchased by the Admiralty for £25 in October 1909, only one other watch of this type, which is also signed by Douglas, is known. During the First World War, there are records showing the watch being sent back and forth between the Admiralty and Usher and Cole Ltd., (Douglas having already retired by this date). It was subsequently issued to H.M.S. Cyclops in May 1918 which, together with H.M.S. Victorious, was based at Scapa Flow to assist in the fitting of the Dreyer firing system to all Dreadnought battleships. The chronograph would have been an essential piece of equipment to help calculate the speed of shells whilst in flight.

William Henry Douglas (1837-1913) was a watchmaker based in the West Midlands town of Stourbridge. He registered a total of 11 patents of which seven are relevant to this watch. The first patent was for a chronograph mechanism (number 2500 of June 1880) and the last for a Karrusel (or as he termed it, 'a tourbillon'), this latter patent was granted in January 1907 as number 6858. Douglas stated that *"...The object of this invention is to provide for the arrangement of a tourbillon with an ordinary watch...without any material modification...and for the convenient combination with the same as a chronograph."*

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 446, pl. 290

£ 4,000-6,000
€ 4,500-6,800 US$ 4,900-7,400

61

JAMES MCCABE, LONDON

A FINE AND RARE OPEN-FACED KEYLESS POCKET CHRONOMETER WITH UP-AND-DOWN INDICATOR
1875, NO. 08325

• **Movement:** gilded half plate, spring detent escapement, free-sprung bi-metallic compensation balance, blued steel helical spring, diamond endstone, fusee and chain, setting square for hand-set and winding, *signed and numbered Jas McCabe, Royal Exchange, London 08325*
• **Dial:** silver, Roman numerals, outer minute ring, subsidiary at 12 for state of wind indication, Arabic subsidiary seconds at 6, gold fleur-de-lys hands, *signed and numbered Jas McCabe, Royal Exchange London, 08325*
• **Case:** plain gold case, gold hand-set button to band with protective shoulders, gold pendant and bow, polished gold cuvette, *case, cuvette and pendant with maker's mark AS incuse for Alfred Stram, case and cuvette numbered 08325, hallmarked London 1875*
diameter 52 mm



The style of this watch's dial appears to be heavily influenced by the marine chronometers which were sold by the McCabes, with a horizontally satin finished dial and subsidiary dials for state of wind and seconds. To the movement's backplate are winding and hand-setting squares which can be used when the movement is out of its case or if the keyless mechanism encounters a problem.

A concise history of the McCabe family by Paul Hackamack can be found in *Antiquarian Horology*, No. 3, Vol. 10, Summer 1977, pp. 308-316. James McCabe was born c. 1748 in Ireland near to Belfast and moved to London in 1775. The firm is recorded at Fleet Street, Cheapside and the Royal Exchange. In 1781, McCabe was made a Freeman of the Clockmakers' Company, later becoming a Warden. James died in 1811 and the firm was continued by his youngest son Robert. Robert died in 1860 and, in turn, his eldest son, Robert Jeremy McCabe, continued the family business until he closed it in 1879/80. Robert Jeremy appears to have spent the remainder of his life as *"a man of independent means"* and died in 1902 [op. cit. p. 309].

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, p. 410, pl. 262

£ 6,000-8,000
€ 6,800-9,000 US$ 7,400-9,800



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ANDY WARHOL. *$(4)*, 1982

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I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE PRINT NAME DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organiszations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by the following methods: Sterling wire transfer, Sterling cheque, Sterling cash, UK debit card. Payment may also be made by Visa, MasterCard and non-UK debit card subject to a 1.2% surcharge, and by American Express and CUP subject to a 1.75% surcharge.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payments below £30,000 (excluding CUP), can be made remotely by completing our Absentee Card Payment Form. For further details please contact the Post Sale Services Department on +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Steet premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▵ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.
Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyers Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

• Sotheby's is instructed to ship the property to a place outside the EU
• The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
• The VAT liability is transferred to your shippers own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required
• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the

T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.2224
£1 = €1.1236

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Lots are sold in the condition they are in at the time of sale and may require a service or maintenance after sale. Buyers will be responsible for the service and maintenance of their purchases.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

WRISTWATCHES

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. There will be no viewing of watches and wristwatches on the day of sale.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

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FINE TIMEPIECES
28 November 2016
Hong Kong

IMPORTANT WATCHES
7 December 2016
New York

INDEX

Anthony, William 40

Baker, Richard 8
Banks, James 19
Barrauds' 54, 56
Barrow, Nathaniel 5
Bertram, William 9
Brickles, James 45
Brockhurst, John 23
Brown & Son, H.L. 59

de Charmes, Simon 29
Delander, Nathaniel 31
Dickie, Andrew 32
Douglas, William 60

Ellicott 33, 35, 37, 39

Frodsham, Charles 57, 58
Fromanteel & Clarke 22

Garon, Peter 17
Graham, George 25, 26, 27
Grantham, James 34

Hubert, David 30
Hughes, William 41

Jones, Henry 16
Judd, William 4

Knibb, John 6

Leicester, James 10

Margetts, George 43
Markwick Markham, Perigal 47
McCabe, James 61

Partridge, William 3
Poynard, James 53

Quare, Daniel 18, 20, 21, 24
Quare, Daniel & Horseman, Stephen 28

Raymond, John 36
Recordon 44
Roberts, John 50
Roskell, Robert 52
Rutland, D. 46

Smith, George 1
Snow, John 2

Telford, J 51
Tompion, Edward 48
Tompion, Thomas 11, 12, 14, 15
Tompion, Thomas & Banger, Edward 13
Tregent, James 42

Viner 55

Warren, Thomas 49
Wills, John 7
Windmills 38



Detail of lot 49

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THE CELEBRATION OF THE ENGLISH WATCH

PART IV
GEORGE DANIELS
TWENTIETH CENTURY INNOVATOR

LONDON 6 JULY 2017



Sotheby's EST. 1744



FRONT COVER
LOT 78

BACK COVER
LOT 78

THIS PAGE
LOTS 23, 17, 35, 21, 2, 22, 20, 36


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LONDON



THIS PAGE
LOT 66 (DETAIL)

THE CELEBRATION OF THE ENGLISH WATCH

PART IV

GEORGE DANIELS
20TH CENTURY INNOVATOR

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6 JULY 2017, 10.30AM
SALE L17055

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THIS PAGE
LOT 44

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We would like to especially thank Terence Camerer Cuss, Andrew Crisford, David Newman, Charles Frodsham & Co., Julia Clarke, Philip Whyte, Richard Stenning, David Thompson, Roger Smith, Tina Millar and John Culme for their invaluable contribution.



THIS PAGE
LOT 1

CONTENTS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
THE CELEBRATION OF THE ENGLISH WATCH: LOTS 1–78

156
BIBLIOGRAPHY

161
ABSENTEE BID FORM

163
BUYING AT AUCTION

164
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS

165
CONDITIONS OF BUSINESS FOR BUYERS

167
WAREHOUSE, STORAGE, COLLECTION INFORMATION

168
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

169
INTERNATIONAL DEPARTMENTS

170
INDEX
SOTHEBY'S EUROPE

KEY OF TITLES

MCC	Master of The Clockmakers' Company
WCC	Warden of The Clockmakers' Company
MBL	Member of The Board of Longitude
LP	Longitude Petitioner

FOREWORD

TERENCE CAMERER CUSS

Sotheby's is now offering the fourth and final part of the collection of English watches which I helped put together over the last twenty years or so. I was asked to build a collection that would be representative, to contain the best examples from all periods, to include work by the best makers and their inventions while at the same time following the changes in style and design from the late sixteenth through to the twentieth century. It was important that there were to be no duplications and there always had to be a good reason why a piece should be added to the collection.

This final catalogue of the collection offers, once again, an excellent representative selection of watches from all periods including many outstanding, important and rare examples. Sotheby's have produced yet another excellent catalogue in which they have made full use of modern photography. The quality of the best English watches is to be seen on every page. One of the special attractions of antique watches is that they are three dimensional; they are a joy to behold both inside and out. Yet there is another dimension no catalogue can impart and that is the feel and weight of a good watch in the hand. Antique pocket watches are tactile, English watches especially so.

Sotheby's has asked me to choose a favourite from this veritable feast: an impossible task. I have always been attracted to outer cases such as that on the astronomical watch by Benjamin Hill (lot 3) and that belonging to the fascinating watch with a movement signed Des Hais (lot 6). There are two rather special watches by John Kentish to choose from (lots 32 & 33), a Vulliamy made for the fourth Duke of Marlborough with spiral compensation (lot 43) and five excellent pocket chronometers by Arnold and Earnshaw (lots 46-50). Then some fine and rare nineteenth century watches, one or two with Willis's wonderful "Venetian" dials.

The tiny (26.5 mm) pocket chronometer by John McLennan, a remarkable feat of engineering and superb craftsmanship, is the smallest ever made with a state of wind indication (lot 65). At quite the other end of the scale the Walter Partrige measures 200 mm: very nearly, bar a couple of millimetres, the largest English watch ever made (lot 23). But much more than this, it is of the most wonderful quality in every detail and in superb condition throughout. Let alone the movement and inner case, although these are special enough, Andrew Romer's work on the middle case is quite breath-taking. There is a clock by Partrige in Hampton Court Palace: this watch feels royal in every way.

Terence Camerer Cuss is the 6th generation of Camerer Cuss & Co., a firm that has specialized in the sale of watches and clocks since its founding in London in 1788. He has been a Liveryman of the Worshipful Company of Clockmakers since 1969. Terence has written numerous articles on the subject of Horology, was a co-author of The Camerer Cuss Book of Watches (1976), wrote The Sandberg Watch Collection published in 1998 and, in 2009, The English Watch, circa 1585-1970.

GEORGE DANIELS

TINA MILLAR



Tina Millar with George Daniels, Sotheby's New York, 1986

George Daniels was surely the greatest watchmaker of the 20th Century and following his death in November 2011, tributes poured in from around the world. Those unfamiliar with the art of watch making probably have little comprehension of the workmanship required for producing a precision timepiece. In the past, all watch making ateliers had a wide selection of outworkers and small businesses which manufactured sole components. Thus there were case makers, dial makers, wheel makers, balance cock makers, key makers etc. which encompassed the whole product. The watch was then assembled under the expert eye of the artist craftsman, tested and sold. George had access to none of these as they were virtually non-existent outside the watch making factories and therefore he made almost every single component himself, down to the last blued steel screw. The only skill he did not undertake, was the engraving of the numerals on the dials of his watches, as he admitted the result was not up to his meticulous standard. He originally approached the engraver of the £5 notes at the Royal Mint who agreed to carry out the work, but towards the end of the 1980s arthritic hands compelled the engraver to retire. George had great difficulty in replacing him, scouring Europe for workmen, and eventually found an engraver who measured up to his exacting requirements. When you examine the watches George made, it is incredible what he achieved bearing in mind he was virtually self-taught and had come from an extremely humble and impoverished background.

I first met George Daniels in the late 1960s. At that time, Philip Coole (Curator of the Ilbert Students' Room at the British Museum) was the horological consultant to the Sotheby's watch department. Philip died suddenly in December 1969 and Sotheby's had to find a skilled horologist to join the department. By good fortune, George agreed to take the post, even though he had to wind up his business as a dealer. One of my most memorable sales at Sotheby's was that of the wonderful collection amassed by Edward Hornby which George and I worked on together and sold in December 1978. Excluded from the sale were Edward's two George Daniels watches, his tourbillon watch (lot 78), and another Daniels watch with independent double wheel escapement which he had purchased in 1977.

In May 2010 George received a CBE for services to horology – the first watchmaker ever to receive such an honour – and an Honorary doctorate of Sciences from the City of London University in 1994. In 1999 after 25 years of experimentation, his co-axial escapement was launched by Omega at the Basel Watch Fair. An astonishing man. In our cataloguing days when I queried a saleroom estimate for a rare watch that I felt was too high, the curt reply in his gravelly voice was always "find another". I doubt if we will.

Tina Millar, former head of Clocks and Watches, Sotheby's London


Dece
Nou.
Octo.
Sept.
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Iune
Maij
Apri.
Mar.
Febr.
Ianu.
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XII
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VII
VIII
IX
X
XI

EARLY ENGLISH WATCHMAKING

DAVID THOMPSON

The English watch has its origins in the last quarter of the 16th century with the arrival of watchmakers from France and Flanders seeking refuge from the Wars of Religion in France and the Spanish imposition of Catholicism in the Low Countries. Makers such as Francis Nawe, Michael Nouwen, Nicholas Vallin and Ghylis van Gheele were amongst those who set up in London to make watches for wealthy patrons in London and beyond. By the early 17th century, English makers in London quickly took the art and mystery of watchmaking to a higher level during a period when fashionable watches became smaller and more delicate, often embellished with fine engraving depicting biblical and classical subjects. Watchmaking in London in that era flourished in the hands of a group of makers within the city, in particular Robert Grinkin senior, his son, also Robert, Edmund Bull and Queen Elizabeth's clockmaker David Ramsay. A group of immigrant makers, mostly of French origin, set themselves up in the Blackfriars area. Prominent amongst them were Cornelius Mellin and David Bouguet. Competition was clearly fierce, to the extent that the London makers sent a petition to King James I in 1622, seeking permission to set up a City Livery Company for clockmakers, although many of the petitioners were engaged mostly in watchmaking and perhaps felt poorly represented by the Blacksmiths Company to which a number belonged. The petition found no favour with King James, but in 1631 his successor was more amenable and the Worshipful Company of Clockmakers was founded. Despite earlier opposition to foreigners, many were invited to join the newly established company. The combination of fine mechanical watchmaking and exquisite decoration saw the London watch become a prestigious and highly prized luxury item.

Watch design developed from large oval watches suspended from a ribbon or chain around the neck to the fashion of watches hung from the waist. This change of fashion led to watches becoming smaller, with a preference for oval or elongated octagonal cases. From the early period onwards there were clock-watches striking hours, watches with alarms, and watches with calendrical dials as well as a standard timekeeper. A watch might have all of these functions when it represented the best which money could buy. Watch case materials also changed with fashion. In the early period, plain gilt-brass cases and those with engraved decoration were common, whilst gold and silver were rarely used. By about 1610, silver came into use for case panels and rims. By about 1630, the so-called "form"watch came into being, with the case taking the form of other objects, particularly sea shells, sea urchins and tulips. In contrast, the 1640s saw the introduction of the plain silver-cased 'Puritan' watch whose only adornment was the engraved chapter ring. These were also early examples of watches with a 'glass' to view the dial. In the mid-17th century amazing painted enamel watch cases became available, but were rare in London compared to their proliferation in France and Switzerland. Examples by David Bouguet are perhaps the best of their time. The middle of the century saw the introduction of the pocket and consequently more common use of a plainer case. By the 1660s watches often had an outer leather case with pin decoration, a sign that the watch was intended for everyday use. These, along with their 'Puritan' counterparts, had double cases – pair-cases, a style which continued into the 19th century. A major scientific advancement came in 1675 when Christiaan Huygens applied the spiral balance spring to the watch, making it a reliable and accurate timekeeper compared to the erratic and unreliable nature of its predecessors.

David Thompson began his horological career studying at Hackney College from 1977 – 1979. He then went to work for William Galbraith in Clerkenwell for a short time before joining the British Museum later in 1979 as curator of Horology. He held the position of senior curator from 1995 until his retirement in 2013. In addition to the many articles he has written for Antiquarian Horology he has written books on the British Museum collection of clocks and watches and the watches in the Ashmolean Museum. He is a Fellow of the British Horological Institute, former Chairman of the Antiquarian Horological Society and Liveryman of the Worshipful Company of Clockmakers.

1500

1631
Worshipful Company of Clockmakers founded under a Royal Charter granted by Charles I

1639
Thomas Tompion born in Ickwell

1700



1703
Tompion becomes Master of the Clockmakers' Company



1714
Parliament passes The Longitude Act (July 8th)

1725
John Harrison creates gridiron pendulum. Graham improves the cylinder escapement for watches

1738
John Ellicott elected as a Fellow of the Royal Society

1701
Thomas Tompion forms a partnership with Edward Banger

1711
George Graham becomes Tompion's business partner



1713
Thomas Tompion dies and is buried in Westminster Abbey

1730
George Graham loans several hundred pounds to John Harrison to begin working on his marine timekeeper H1

1775

1783
Thomas Earnshaw patents the spring detent escapement through Thomas Wright



1794
Thomas Mudge Jr. sets up manufactory with Howells, Pennington & Pendleton to produce copies of Mudge Timekeepers



1782
John Arnold patents a spring detent escapement

1790
John Arnold supplies the Royal navy and merchant fleets with marine chronometers capable of sufficiently reliable rates to calculate longitude at sea.

1850

1851
The Great Exhibition, London
Charles Frodsham gains a first class medal for his exhibits

1858
Founding of British Horological Institute

1862
John McLennan awarded prize medal at International Exhibition, South Kensington

1884
Greenwich declared World's Prime Meridian

1859
Westminster clock finally installed and working



1650

1657
Christaan Huygens pioneers work on marine timekeepers

1660
King Charles II crowned after the Restoration of the Monarchy. Foundation of the Royal Society

1666
Great Fire of London

1671
Thomas Tompion admitted to the Clockmakers' Company

1674
Tompion meets Robert Hooke

1675
King Charles II has Tompion make a watch for his personal use

1676
Royal Observatory at Greenwich contruction completed

1689
Glorious Revolution, ascension of William and Mary to throne

1696
George Graham becomes a journeyman for Thomas Tompion

1750

1751
George Graham dies and is buried next to Tompion in Westminster Abbey

1754
Thomas Mudge's Experimental Marine Timekeeper, first example of the detached lever escapement



1760
George III crowned King of England



1768
John Arnold completes his first marine timepiece

1769
Thomas Mudge completes his detached lever watch for Queen Charlotte

1769
George III builds observatory known as Kew Observatory

1770
Thomas Mudge gives first watch with lever escapement to King George III

1773
John Harrison receives GBP 22,750 for his achievements

1775
John Arnold patents his first compensation balance

1800

1806
Board of Longitude publishes *Explanations of Timekeepers constructed by Mr. Thomas Earnshaw and the late Mr. John Arnold*

1808
Thomas Earnshaw publishes Longitude: An Appeal to the Public

1821
John Roger Arnold granted patent for his U shaped balance

1833
Admiralty issues notice that the Greenwich time-ball will begin operation 28th October



1843
Charles Frodsham buys the Arnold business



1900

1926
George Daniels born 19th August, London

1947
George Daniels leaves army and begins working as watch repairer



1969
George Daniels delivers his first watch to Cecil Cutton

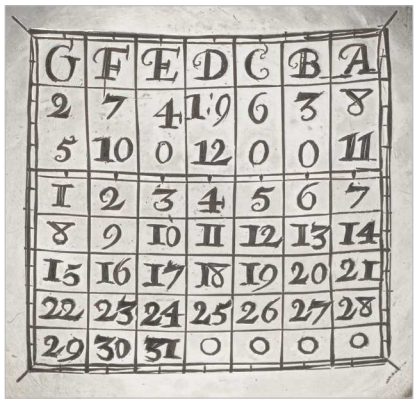
1974
George Daniels finishes designs for Co-Axial escapement

1980
George Daniels receives patent for the Co-Axial escapement and becomes Master of The Clockmakers' Company

1999
George Daniels shows at Basel and Omega launch Co-Axial

2010
George Daniels receives CBE





1

WCC

THOMAS ALCOCK

A FINE SILVER VERGE WATCH WITH ENGRAVED JULIAN CALENDAR
CIRCA 1650

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved pinned-on balance cock, flat balance, worm and wheel set-up, fusee and gut line, Egyptian pillars, *signed Tho. Alcock Fecit*
• **Dial:** silver, the centre with engraved floral decoration, Roman numerals with quarter hour divisions beneath, outer border with decorative engraved roundels, blued steel floriate hand
• **Case:** plain silver case, the inside cover *engraved with Julian calendar*, case back with shuttered winding aperture and stud to the base for securing the watch in an outer case (*now lacking*)

diameter 42mm


actual size

To the inside of the watch's lid is an engraved perpetual calendar. Across the top of the grid are the Dominical letters G F E D C B A which, in conjunction with the two rows of numerals beneath, allow the calculation of the calendar for any given year in the Julian Calendar, the days of the month being marked on the lower 5 rows of the calendar grid, marked from 1-31.



Made at the end of Thomas Alcock's life, this watch dates to the beginning of the Commonwealth period. By this period, circular watches had become the preferred style and sizes were beginning to increase. Thomas Alcock was active by 1630 and entered the Clockmakers' Company in 1632, becoming Assistant in 1638 and Warden from 1645-1646 [see Brian Loomes, *The Early Clockmakers of Great Britain,* p. 48]. The Prerogative Court of Canterbury shows that his will was proved on 26th April 1650 [Antiquarian Horology, Vol. 30, No. 5, March 2008, p. 683].

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 72-73, pl. 31

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G F E D C B A
2 7 4 1 9 6 3 8
5 10 0 12 0 0 11
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31 0 0 0 0



2

MCC

EDWARD EAST

A VERY RARE SILVER HOUR STRIKING COACH WATCH WITH ALARM AND LEATHER OUTER PROTECTIVE CASE CIRCA 1655



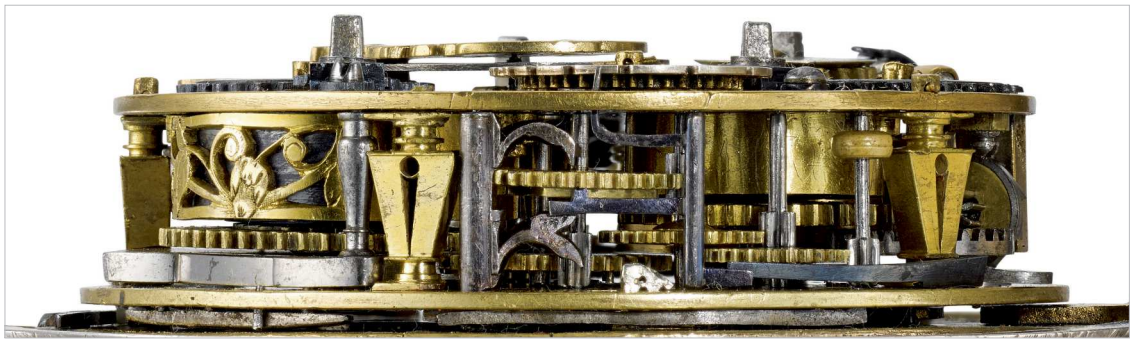
• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved pinned-on balance cock, silver locking plate for striking and blued steel stop-work visible to the backplate, worm and wheel set-up, Egyptian pillars, fusee and gut line, barrels for going, alarm and striking trains, *signed Edwardus East*
• **Dial:** silver, inner revolving disc engraved with tightly ordered flowers, Arabic numerals for alarm time indicated by central blued steel hand, a fixed blued steel bug indicating time against the Roman numerals to outer chapter ring with quarter hour divisions beneath, outermost edge with decoratively engraved border
• **Cases:** silver inner case, the band decoratively pierced and engraved with flowers and foliage and stylised leaves to the bezel, winding apertures to back for going, alarm, hour striking trains • leather outer case, the bezels with pierced roundels for sound emission surrounded by pin work borders, the centre of the case back with stylised floral pin work motif

diameter of outer case 95mm, inner case 85mm

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 80-81, pl. 36

£ 30,000-50,000
€ 35,500-59,500 US$ 38,700-64,500





actual size

A similar clock watch with alarm by Edward East can be found in the Victoria & Albert Museum, London. Both the V & A watch and the watch presently offered for sale have engraved dial centres with a profusion of tightly ordered flowers. It has been noted by the V & A that the flowers are "*in the style of the prints published for the use of engravers and enamellers by Jacques Vauquer (1621-1686) in Paris and Blois (Loir-et-Cher) in France and Johann Paul Hauer (born 1629) in Germany*" [See: V&A catalogue no. M.64:1, 2-1952]. The central dial hand indicates the alarm time to the inner revolving ring, whilst the 'bug' or pointer displays the time to the outer chapter ring; when the alarm hand is not in use, it can be aligned with the 'bug' to form one long hand. Both the inner and outer cases have pierced decoration to allow for sound emission. For a further clock watch with alarm by East, see: *The Edward Hornby Collection of Rare and Important Watches*, Sotheby's London, 1st December 1978, lot 31.

Without question one of the most important of early English watchmakers, Edward East was born in Southill, Bedfordshire in 1602. At the time there was no Clockmakers' Company and so, in 1618, the young East was apprenticed to Richard Roger of the Goldsmiths' Company, becoming a Freeman in 1627. In 1631 the Clockmakers' Company was formed by Royal Charter and Edward East became one of the Company's first assistants a year later, in 1632. East was made Warden of the Clockmakers' Company in 1638 and Master in both 1645 and 1653. In 1660 he was appointed chief clockmaker to King Charles II. In October 1692, East gave £100 to the Clockmakers' Company with the interest to be used to support poor members. See Loomes, *The Early Clockmakers of Great Britain*, 1981, p. 206. Edward East lived through almost the entire 17th century and died in 1697, leaving an extraordinary legacy of exceptional watches and clocks.

Interestingly, a clock watch (without alarm) by Edward East can be found in the Royal Collections and is said, by tradition, to have been bequeathed by King Charles I on the day of his execution (30th January 1649) to Sir Thomas Herbert. Herbert had been a companion of the King in the months before his death and that watch later passed through the Herbert and Mitford families before entering the Royal Collections as a gift to Queen Elizabeth II in 1971.



Portrait of Edward East
The Worshipful Company of Clockmakers' Collection, UK
© Bridgeman Images




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MCC 3

BENJAMIN HILL, LONDINI

A SUPERB SILVER ASTRONOMICAL VERGE WATCH WITH INDICATIONS FOR DATE, MONTHS WITH SIGNS OF THE ZODIAC, DAY WITH RULING PLANET, LUNAR DATE, MOON-PHASES AND PLANET HOURS IN LEATHER OUTER CASE DECORATED WITH PIQUÉ WORK
CIRCA 1665

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved screwed-on balance cock, plain flat balance, worm and wheel set-up, fusee and chain, tulip pillars, *signed Benjamin Hill Londini*
• **Dial:** gilded with stippled ground, upper dial with central revolving disc indicating the date via a blued steel bug, turned blued steel hand indicating month with corresponding signs of the Zodiac and dates in each month upon which the signs of the Zodiac commence according to the Julian calendar, lower dial with Roman numerals and quarter hour divisions, single blued steel hand, fan-form aperture indicating days of the week with corresponding allegorical figures, three apertures to the right for moon-phases with time of moon rise below and moon age above
• **Cases:** plain silver inner case, split bezel for glass retention, case back with shuttered winding aperture • leather outer case with fine decorative silver piqué work, the bezels decorated with groups and swags of small rosettes, central group of rosettes within a border surrounded by six large open tulips

diameter of outer case 58mm, outer inner 51.5mm

PROVENANCE

Howard Marryat Collection, London
George Daniels Collection, Sotheby's London, 6th November 2012, lot 43

LITERATURE

Howard Marryat, *Henlein to Tompion*, 1938, pp. 40-41, pl. D1
Cecil Clutton & George Daniels, *Watches,* 1965, figs. 146-148; 1979 edition figs. 85 a-c

£ 50,000-70,000
€ 59,500-83,000 US$ 64,500-90,500





"there was lately apprehended and now in the Custody of the Keeper of Newgate London, one Laurence Keck...formerly Convicted, and suspected to have committed many Robberies...there was taken with him a Silver Watch - Benjamin Hill fecit - the increase and decrease of the Moon...the names of the days of the Week...the hours of the Day on a little Dial-plate and short Figures, with another little Dial-plate having the Days of the Months and Planet Signs"

LONDON GAZETTE, 1684



actual size

This rare astronomical watch is in outstanding condition and has an excellent provenance having been in the collections of both Howard Marryat and George Daniels. The skillfully and clearly arranged dial emphasises the complexity of its indications. The uppermost dial consists of a central revolving disc with three concentric rings and a fixed fourth outer ring. The inner ring indicates the dates in each month on which the signs of the Zodiac commence according to the old style calendar, with the signs on the ring next to those dates. Both are read, together with the months shown in the third ring, against the central hand which turns one twelfth faster than the disc, so advancing one month in each revolution. This hand requires re-setting only once a year when it reaches the blank 'month' marked between December and January. To the lower dial, a hand indicates the hours on the Roman numeral chapter ring. The fan form aperture to the left shows the days of the week with its corresponding allegorical figure, whilst all three apertures to the right relate to the moon - the circular aperture being the moon-phases, with windows directly above and below for moon age and time of moon rise.

Benjamin Hill was apprenticed to Richard Child and Free of the Clockmakers' Company on the 14th January, 1640, becoming its Master in 1657. He is recorded as having a wife named Gunnett and together they had at least eight children. Hill died in September 1670 and was buried at St Dunstan's-in the-West. An interesting article about Benjamin Hill, written by Jeremy Evans for Antiquarian Horology, gives an illuminating account of his life, including the detailed inventory of his will. Also mentioned in the article is an advertisement in the London Gazette, dated 1684, which describes a silver watch by Benjamin Hill which bears *"the increase and decrease of the Moon...the names of the days of the Week...the hours of the Day on a little Dial-plate and short Figures, with another little Dial-plate having the Days of the Months and Planet Signs"* - the watch was recovered from one Laurence Keck, a robber apprehended by the Keeper of Newgate London and the advert invites possible owners to come forward. See: Antiquarian Horology, vol.XXVI, No.1 pp.52-61.

Further examples of watches by Benjamin Hill can be found in the collections of the British Museum, Victorian and Albert Museum, the Worshipful Company of Clockmakers at the Science Museum and the Museum of London.





actual size

MCC 4

EDWARD EAST, LONDINI

A RARE AND LARGE SILVER-GILT CLOCK WATCH WITH ASSOCIATED OUTER PROTECTIVE CASE
CIRCA 1670

• **Movement:** gilded full plate movement, verge escapement, decoratively pierced and floral engraved screwed on balance cock, flat balance, worm and wheel set-up, silver locking plate and blued steel stop work visible to the backplate, fusee and chain, tulip pillars, striking on a bell to the inside case back, *signed Edwardus East, Londini*
• **Dial:** silver-gilt champlevé with chased rosette to the centre against a stippled ground, Roman numerals, inner ring with quarter hour divisions, blued steel tulip-form hand
• **Cases:** silver-gilt inner case, the back with symmetrically arranged chased and engraved flowers and foliage beneath a crown, the pierced band engraved with similarly styled flowers and foliage and dogs' heads either side of the *later* pendant and bow • *later* leather outer case with decorative pin work

diameter of outer case 63mm, inner case 56mm

The pierced and engraved decoration to the inner case of this watch can be compared with that of a coach watch by Edward East, lot 2 in this sale and also to that found on a watch by Nathaniel Barrow from c. 1665, for which see: Sotheby's London, *Celebration of the English Watch, Part III*, 15 December 2016, lot 5.

For a note on Edward East, see lot 2.

PROVENANCE

Sotheby's London, 18th March 1974, lot 44
Antiquorum Geneva, The Art of British Horology, 21st October 1995, lot 5

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* pp. 96-97, pl. 47

£ 18,000-25,000
€ 21,300-29,600 US$ 23,200-32,300





actual size



5

RICHARD RICCORDE, LONDINI

A FINE SILVER VERGE WATCH WITH LEATHER AND PIQUÉ WORK OUTER PROTECTIVE CASE
CIRCA 1670

• **Movement:** gilded full plate, decoratively pierced and floral engraved screwed and pinned-on balance cock, plain flat balance, worm and wheel set-up, fusee and gut line, Egyptian pillars, *signed Richard Riccorde, Londini*
• **Dial:** silver champlevé with stippled ground, long Roman numerals with quarter hour divisions beneath, the centre with decorative rosette
• **Cases:** plain silver inner case, split bezel for glass retention • leather outer protective case with decorative piqué work

diameter of outer case 42mm, inner case 35mm

Richard Riccorde (also Ricord) was made a Free Brother of the Clockmakers' Company in May 1649, just a few months after the execution of King Charles I. Research carried out by Jeremy Evans has shown that Riccorde lived in London at the Cock and Key Alley and later, Boar's Head Alley. These addresses (which may in fact be one and the same) were in the parish of St Dunstan's where Richard and his wife Goditha baptised two daughters, Hester, on 19th April 1652 and Elizabeth on 14th September 1654 [See: Jeremy Evans, *Benjamin Hill,* Antiquarian Horology, Vol. 26, No. 1, March 2001, p. 52]. Riccorde's last apprentice was Free of the Clockmakers' Company in 1675 after which there is no further record of him.

Riccorde was amongst those who rebelled against the administration of the Clockmakers' Company in 1656. The rebels, fronted by Ahasuerus Fromanteel, presented a petition to the Lord Mayor listing a variety of grievances related to the way the Company's affairs were being conducted by the Master, Wardens and Assistants. Amongst these 'grievances' it was noted the role of Master was rotating between only 5 men. For further information, see: B. Loomes, *The Fromanteel Story*, Antiquarian Horology, Vol. 9, No. 2, March 1975.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 95, pl. 46

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400



6

MATHIEU DES HAIS, LONDON

A RARE GOLD AND ENAMEL WATCH WITH LEATHER AND PIQUÉ DECORATED OUTER PROTECTIVE CASE AND LATER VERGE MOVEMENT
CASES CIRCA 1675-1680, MOVEMENT CIRCA 1700, NO. 79

• **Movement:** *later* gilded full plate, decoratively pierced balance cock engraved with foliage and a head above the neck, flat three-arm balance with spring, both ends of the spring secured by square tapered pins in square holes, fusee and chain, crested Egyptian pillars, *signed Mathieu Des hais*
• **Dial:** white enamel chapter ring with Roman numerals, outer Arabic minute ring, inner quarter hour divisions, the centre with translucent blue enamel over circular engraving, blued steel tulip and poker hands
• **Cases:** plain gold inner case, the back with shuttered winding aperture, split bezel for glass retention, *case maker's mark a stylised fleur-de-lis above broad 'I' or pedestal [unidentified]* • outer leather protective case with decorative gold piqué work, the back centred with a Royal coronet and cipher, *Charles Rex* conjoined and reversed

diameter of inner case 48mm, outer case 55mm

A fascinating watch of exceptional quality and character, the outer case back is tantalisingly decorated with a Royal Coronet and Cipher suggesting *Charles Rex*, conjoined and reversed in particularly fine gold pin work. The gold dial has a white enamel chapter ring with translucent Royal blue enamel over gold to the centre.

In his book, *The English Watch 1585-1970*, Terence Camerer Cuss notes that, whilst conclusive evidence is lacking, this watch was found some years ago *"wrapped, together with some mourning rings, in newspaper dated 1822 in a house which had belonged to the same extended family since the 16th century. By a process of deduction it was very clear the rings belonged to Richard Benyon de Beauvoir, one of whose forebears married a Mary Tyssen, widow of one Paulet Wrighte. On the eighteenth century watch paper is written 'Dr. Wright £-4s 6d'. Mary Tyssen was the daughter of Francis Tyssen of Sacklewell (1690-1717) and Rachel, daughter of Richard de Beauvoir – whose name Benyon assumed the same year as the wrapping paper. Richard de Beauvoir provided not only the Coronation rings for James II and Mary but also designed her Coronation Crown. The Tyssen and de Beauvoir families were goldsmiths and bankers; the royal family often turned to these when it was in need of money. The watch could have been sold to either the Tyssens or the de Beauvoirs, maybe after the king died in 1685."*

It may be that the movement originally fitted to this watch was not a success, however, it does seem certain that the original would also have had a balance spring as the dial has provision for minutes. The present movement by Des hais is of very fine quality and appears to have been especially fitted. Little is known of Mathieu Des hais of London, Baillie records a watch made by him, whilst Britten records a bracket clock. Indeed, Des hais is noted as a "*shadowy character"* by E. F. Bunt in an article for Antiquarian Horology, in which the writer notes a day book believed to have belonged to Benjamin Gray that shows Des hais to be the former's best customer, purchasing 38 movements, the majority between 1704 & 1710 [See: E. F. Bunt, *An 18th Century Watchmaker and his Day-Book*, Antiquarian Horology, No. 2. Vol. 8, March 1973, p. 179]. Movements signed by Des hais are of the highest order. A special feature of the movement of this watch and another by Des hais, numbered 254 & 57 (see, Sotheby's London, *Celebration of the English Watch Part I*, 15th December 2015, lot 29) is that both ends of the balance spring are secured, not by the normal circular pin and hole, but the superior method of square tapered pins in square holes. Interestingly, Jeremy Evans writes of the Des hais watch no.79 in his book *Thomas Tompion at the Dial and Three Crowns,* noting "it displays workmanship closely comparable to Tompion's style."

LITERATURE

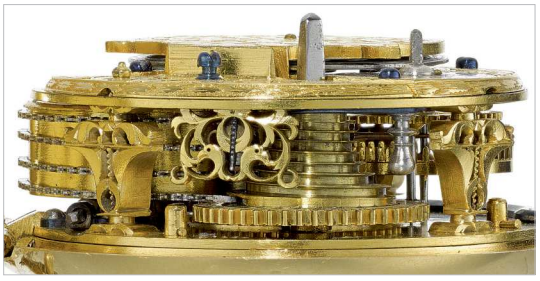
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 110-111, pl. 48
Jeremy Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, p. 117

£ 30,000-50,000
€ 35,500-59,500 US$ 38,700-64,500



Portrait of King Charles II, Private Collection,
Photo © Philip Mould Ltd, London, Bridgeman Images









actual size



7

CHRISTOPHER MAYNARD, LONDON

A RARE SILVER PAIR CASED VERGE WATCH WITH BARROW REGULATOR
CIRCA 1680

• **Movement:** gilded full plate, verge escapement, decoratively pierced and florally engraved screwed-on balance cock, flat balance with spring, barrow regulator, fusee and chain, tulip pillars • *signed Christo Maynard, London*
• **Dial:** silver *champlevé*, Roman numerals with half hour divisions between, inner ring with quarter hour divisions, central rosette motif, outer gilded ring, single blued steel beetle hand
• **Cases:** plain silver inner case, case back with aperture for winding, *later* stirrup pendant and bow, *case maker's mark possibly CH* • *later* plain silver outer case

diameter of outer case 46 mm, inner 39 mm

Despite the fact that this watch has a balance spring, the dial still retains only one hand. This allowed the owner the benefit of dramatically improved timekeeping, without the confusion that an extra hand may have entailed to one used to the traditional ways of reading time.

An early form of regulation for balance spring watches, the Barrow regulator consists of two curb pins held upright in a slide, these embrace the end section of the balance spring which is straight, not coiled. The length of the spring is altered by moving the slide along a *worm* (endless screw) which has a squared end to take a key. An index engraved on the movement plate beside the *worm* indicates the amount the slide may be moved, as the effective length of the spring is altered for regulation. It was F.J. Britten who first coined the term 'Barrow' regulator, naming it after Nathaniel Barrow. However, there does not appear to be any evidence to prove this, indeed, the late Cecil Clutton noted that this form of regulation may have originated in Rouen [see: Clutton, *Why Barrow?* Antiquarian Horology, Vol. 11, No. 5, Autumn 1979, pp. 480-482.] Only a small number of English watches survive with the Barrow form of regulation and it would appear that none date much beyond the first few years of the 1680s. Those that do survive are signed by a number of different makers which suggests that it may have been quite widely taken up before being superseded by the rack and wheel method attributed to Thomas Tompion.

Christopher Maynard (c. 1646-c.1698) was apprenticed in May 1660 to Simon Hackett. He was freed in 1667 and made an Assistant in the Clockmakers' Company in 1682 (see Brian Loomes, *The Early Clockmakers of Great Britain,* p. 385.)

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 114, pl. 51

£ 5,000-7,000
€ 6,000-8,300 US$ 6,500-9,100



actual size







8

RICHARD DITCHFIELD, LONDINI

A SPLENDID SILVER AND TORTOISESHELL PAIR CASED PRE-BALANCE SPRING VERGE WATCH
CIRCA 1680

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved screwed-on balance cock and long oval foot, flat balance, worm and wheel set-up, fusee and chain, elaborately pierced floriate pillars and foot to the stop work, *signed Richard Ditchfield, Londini*
Dial: silver champlevé with long Roman numerals against a stippled ground, inner ring with quarter hour divisions, rosette to the centre, blued steel tulip hand, gilded outer ring
• **Cases:** plain silver inner case, split bezel for glass retention, plain ring pendant, *indistinct maker's mark* • tortoiseshell outer case, the back centred with an inlaid silver *Tudor* rose surrounded by stylised silver wire wreath, decorative small silver roundels to the bezels

diameter of outer case 52mm, inner case 46mm

This watch was made without a balance spring yet was almost certainly completed after its first introduction in 1675, but before it was universally adopted in the very early 1680s.

Richard Ditchfield (c.1649-1697) was apprenticed through the Clothworkers' Company and became a Free Brother of the Clockmakers' Company in 1677. Ditchfield was recorded as an engraver and so it is perhaps no surprise that the movement's cock and table are wonderfully pierced and engraved and the pillars are of elaborate floriate form, indeed, even the signature is executed with an elaborate flourish.

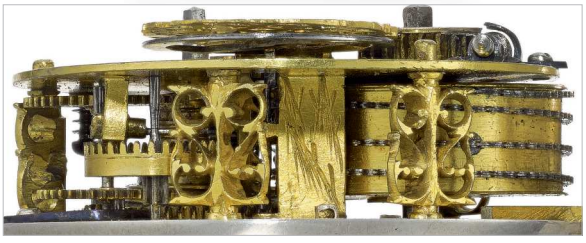
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 112, pl. 49

£ 6,000-8,000
€ 7,100-9,500 US$ 7,800-10,400



actual size





9

MCC

JOSEPH WINDMILLS, LONDON

A RARE SILVER AND TORTOISESHELL PAIR CASED SUN AND MOON VERGE WATCH
CIRCA 1695

• **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage and short streamers at the neck, fusee and chain, tulip pillars, *signed J. Windmills, London*
• **Dial:** silver champlevé, large aperture with rotating blued steel disc divided into day and night, the hours indicated on an outer semi-circular chapter ring with Roman numerals heightened with black wax, the daytime hours indicated by a golden sun with pointer, the night hours indicated by a silver moon with pointer surrounded by stars, outer Arabic minute ring with single blued steel hand, the lower half of the dial with central cartouches *signed Windmills, London* and surrounded by scrolling foliate flanked by two birds, dial edged with gilt ring
• **Cases:** plain silver inner, the back with shuttered winding aperture, bezel split for glass retention, ring pendant and bow, *numbered 183* and with *case maker's mark I.I with coronet above in cameo for Jonathan Jones* • tortoiseshell outer case decorated with symmetrically arranged piqué decoration in the form of stylised foliage, the bezel with three concentric rows of pique, the central row interspersed with fleur-de-lys, inner bezel *punch numbered 183*

diameter of outer case 52mm, inner case 46mm

Makers at the end of the 17th and beginning of the 18th century were by no means wedded to the standard dial configuration of concentric hour and minute hands, which had become more universal. As a result, some unusual dial designs were devised, particularly by English watchmakers. During this period there were four principal variations of dial design: the six-hour dial, the wandering hour dial, the differential dial and, as in this instance, the sun-and-moon dial. On the present watch, the sun and moon point to the hours as they move across the large semi-circular aperture, whilst minutes are indicated by the single hand on the outer ring.

Joseph Windmills, a highly regarded maker, was made Free of the Clockmakers' Company in 1671 and became its Master in 1702. Shortly after this date he formed a partnership with his son Thomas and the clocks and watches made by the firm were either signed Windmills, without forename, or J & T Windmills. At some time after this, father and son appear to have run more separate businesses and signed their products once again with an individual forename. Four other 'Sun and Moon' watches signed by Joseph Windmills are known, one example of which is illustrated in Cedric Jagger's book, *The World's Great Clocks and Watches,* 1977, p. 128.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 126, pl. 61
Philip Priestley, *Early Watch Case Makers of England 1631-1720*, 2000, p. 23, fig. 18
J. A. Neale, *Joseph and Thomas Windmills,* 1999, p. 91, fig. 3.27

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500





actual size



10

FROMANTEEL & CLARKE

A SILVER-GILT PAIR CASED TWO TRAIN CLOCK WATCH
CIRCA 1700

• **Movement:** gilded full plate, verge escapement, decoratively pierced and floral engraved balance cock, a mask at the neck with short streamers, silver locking plate visible to the backplate, plain flat balance, fusee and chain, Egyptian and turned baluster pillars, *signed Fromanteel & Clarke*
• **Dial:** silver-gilt champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, the centre with two cartouches flanked by scrolling foliage and *signed Fromanteel & Clarke,* blued steel beetle and poker hands
• **Cases:** silver-gilt inner case, the band pierced and engraved with flowers, foliage and birds, a grotesque mask beneath the pendant, the back with winding apertures for going and striking trains, ring bow and pendant • outer silver-gilt case with similar pierced and engraved decoration to bezel and band and with *case maker's mark IB with coronet above, probably for John Banbury*

diameter of outer case 58mm, inner case 52mm

This watch was part of the famous collection of *Rare and Important Watches*, assembled by Edward Hornby and dispersed at Sotheby's on 1st December, 1978.

The makers' signatures are signed to the backplate in capital letters rather than the more traditional script style of signature. By this period, block lettering was beginning to be used by several makers, including Tompion and Banger. Ahasuerus Fromanteel the Younger and Christopher Clarke began a partnership in circa 1680 to form the firm of Fromanteel & Clarke. Fromanteel came from a family of distinguished watch and clockmakers and worked in both London and Amsterdam. He earned his Freedom from the Clockmakers' Company in 1672. Clarke, a British ex-patriate who resided in Amsterdam, married Fromanteel's daughter in 1694. Clocks and watches signed 'Fromanteel & Clarke' were sometimes manufactured in Amsterdam, and sold both there and in London. Their partnership ended in 1703 when Fromanteel died, Clarke continued to work, forming a partnership with Fromanteel's younger brother, Abraham.

PROVENANCE

The Edward Hornby Collection, Sotheby's London, 1st December 1978, Lot 42

LITERATURE

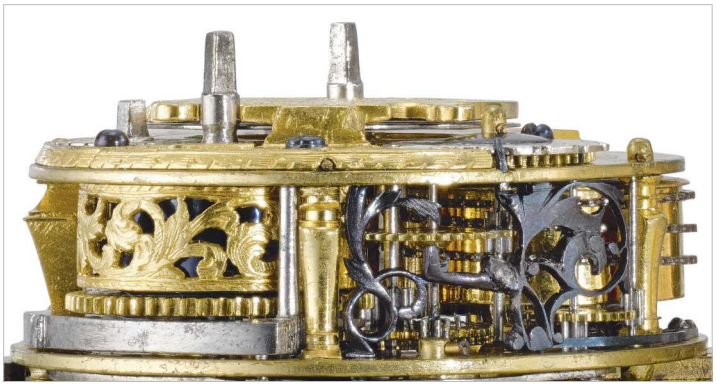
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 137, pl. 68

£ 6,500-9,500
€ 7,700-11,300 US$ 8,400-12,300



actual size





11

JOHN CARTE, LONDON

AN UNUSUAL SILVER SINGLE HANDED VERGE WATCH
CIRCA 1705

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and animal-head streamers at the neck, fusee and chain, Egyptian pillars, *signed John Carte, London*
• **Dial:** silver champlevé, black Roman numerals with half hour divisions between, outer ring calibrated with five minute divisions, further outer ring with quarter hour divisions composed of alternating crosses, lines and dots, central cartouches *signed Carte, London* and surrounded by scrolling foliage, single elongated tulip hand
• **Case:** plain silver, stirrup-form pendant, back with winding aperture, *case maker's mark RB in cameo probably for Richard Blundell, lacking outer case*

diameter 46.5mm

The greater accuracy of the watch at the end of the 17th century, as a result of the widespread introduction of the balance spring, saw the increasing use of the minute hand. It is likely that, for some, the introduction of a secondary hand to the dial of a watch was an unwelcome cluttering, or indeed confusing addition to the dial of a watch and it is perhaps partly for this reason that examples of the traditional single handed watch continued to be made. However, there is no doubt that there was also a prevailing fashion to present time in a variety of ways during this period. The single hand indicates time to the outer ring of this watch which is calibrated for each five minute period within the hour. To the edge of the dial are symbols which act as useful reminders for the positions of the quarter hours.

John Carte was apprenticed to the Coventry maker, Samuel Watson, with whom he moved to London in 1691. In the early 1690s Carte was living at the Dial & Crown near Essex street and in 1698 had moved to Lombard Street where he was said to have been visited by Peter the Great of Russia, to whom he allegedly sold a world time clock. The Bodleian library in Oxford holds a manuscript written by Carte, dated to circa 1713, in which the author outlines his theories for determining longitude. This manuscript is the subject of a book by Anthony Turner: *"John Carte on Horology and Cosmology,"* published by the AHS and Rogers Turner Books, 2014.

PROVENANCE

Howard Marryat, London

LITERATURE

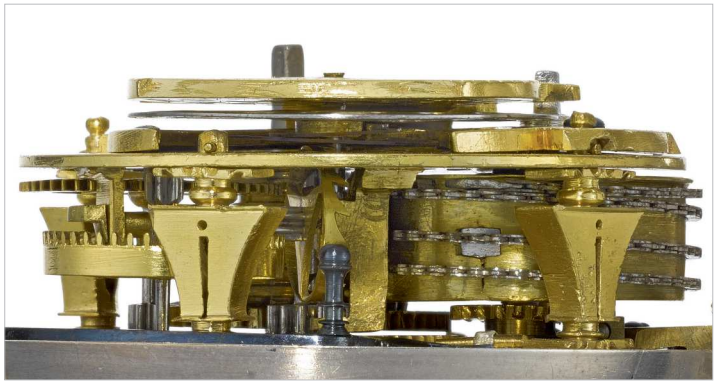
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 142, pl. 72
Howard Marryat, *Watches, Henlein to Tompion,* 1938, p. 63, pl. G6
Anthony Turner, *John Carte on Horology and Cosmology,* plate E, page 15

£ 5,000-8,000
€ 6,000-9,500 US$ 6,500-10,400



actual size







12

PETER GARON, LONDON

A FINE AND RARE SILVER AND TORTOISESHELL PAIR CASED VERGE WATCH, THE BALANCE WITH MOCK PENDULUM
CIRCA 1700

• **Movement:** gilded full plate, verge escapement, large balance cock decoratively engraved with foliage and birds and with semi-circular aperture revealing the balance in the form of a mock pendulum with spring, pierced and engraved foot, fusee and chain, tulip pillars, *signed Garon, London*
• **Dial:** silver champlevé, Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, date aperture with gilded ring above 6 o'clock, blued steel tulip and poker hands, outer gilded ring, cartouche to the centre *signed Garon, London* with scrolling foliage beneath
• **Cases:** plain silver inner case, the back with shuttered winding aperture, ring bow and pendant • tortoiseshell outer case with foliate scrolling silver piqué work with gilt flower heads, the bezels set with piqué roundels

diameter or outer case 57mm, inner case 48mm

Although by the time this watch was made the balance spring had been widely adopted, the revolutionary improvement in time keeping that it heralded must still have been a source of wonder in the early 1700s. Within this watch, Peter Garon has used his balance cock to produce an aperture through which the action of the balance and spring can be more fully admired by the addition of a 'mock' pendulum. Stylistically, the balance and cock table had become larger during the 1690s which perfectly lent itself to this special 'pendulum' arrangement. Not only must this attractive visual arrangement have been of use to the salesman of 1700, but so too must it have brought pleasure to the owner whenever he opened up his watch.

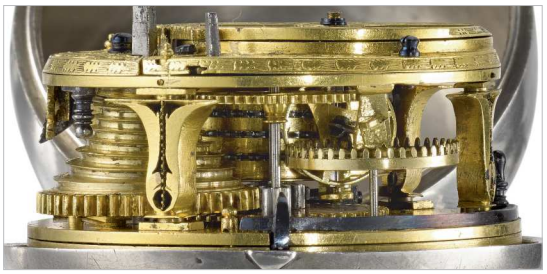
Peter Garon was born circa 1673 to Hugenot parentage and apprenticed to Richard Baker until 1694. Brian Loomes in his book, *The Early Clockmakers of Great Britain*, notes that Garon was initially refused freedom of the Clockmakers' Company as he was deemed an 'alien', but was later granted freedom of the City by the Lord Mayor and finally made a Freeman of the Clockmakers' Company in August 1694. Garon appears to have worked at St. Bartholomew's Lane End and later at St. Giles Cripplegate [op. cit. pp. 243-244]. F.J . Britten notes that Garon was declared bankrupt in the London Gazette of 1706 but he continued to work and his son, also called Peter, was apprenticed to him in 1713. Garon's career finally ended in insolvency in 1723.

For another watch by this maker, see: Sotheby's London, *Celebration of the English Watch Part III*, 15th December 2016, lot 17.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 136, pl. 67

◉ £ 6,000-9,000
€ 7,100-10,700 US$ 7,800-11,600





actual size







Portrait of Duchesse de Fontanges

13

SIMON DE CHARMES, LONDON

A RARE AND UNUSUAL SILVER-GILT PAIR CASED VERGE WATCH WITH MOCK PENDULUM AND CONCEALED ENAMEL PORTRAIT OF A LADY
CIRCA 1710

• **Movement:** gilded full plate, the backplate with polychrome enamel painted portrait of a lady, verge escapement, fusee and chain, Egyptian pillars
• **Dial:** gilded champlevé dial, off-set chapter ring with black Roman numerals, half hour divisions between and to the ring beneath, outer Arabic minute ring, the centre and surround with scrolling foliage against a stippled ground, regulation between 7 and 8 o'clock, crescent shaped aperture beneath 6 o'clock to reveal the balance in the form of a pendulum, an engraved winged putto beneath, blued steel tulip and poker hands, *signed De Charmes, London*
• **Cases:** plain silver-gilt inner case, the back with winding aperture, inner case with *maker's mark ML with cornet above* • plain silver-gilt outer case, square hinge

diameter of outer case 57mm, inner case 48mm

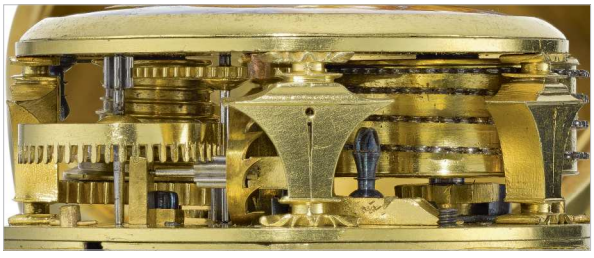
Simon de Charmes and David, probably his son, were Frenchmen who became Free Brothers of the Clockmakers' Company in 1691. Their watches are in the English style but tend, as in the design of this watch, to display strong Continental overtones. The dial is handsomely arranged with an off-set chapter ring beneath which an aperture reveals the balance, an arm of which is affixed with a disc to mimic the action of a pendulum.

The placement of the balance to the movement's top plate allows for the addition of the enamel portrait plaque to the backplate. A similar watch by De Charmes is known (Jonathan Snellenberg's catalogue, April 1997) which shows a nearly identical portrait thought to be of the Duchesse de Fontanges (1660-1681), mistress of Louis XIV. The lady has much the same dress and hair style, the significant difference being that the hair has a ribbon omitted in the present portrait, tied on the left-hand side. It is said that the Duchesse – who was considered a great beauty - tied the ribbon in her hair after she lost her hat whilst riding and that, thereafter, the ladies of the court wore their hair up, tied with a *fontange,* this fashion spreading to England.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 157, pl. 83

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500




DECHARMES • LONDON •

14

DAVID LESTOURGEON, LONDON

A SILVER AND LEATHER COVERED EARLY DUMB HALF-QUARTER REPEATING SINGLE CASED VERGE WATCH
CIRCA 1715, NO. 1709

• **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage and birds' heads and a female head with streamers at the neck, repeating on blocks mounted to the inside case back, *signed David Lestourgeon, London No. 1709*
• **Dial:** silver champlevé dial, black Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, all against a stippled ground, very unusual and fine blued steel foliate hour hand and fine poker minute hand, gilded outer ring
• **Cases:** silver single case with leather covering, the bezels with trefoil piqué decoration, pulse piece between 6 and 7 o'clock, case back with hinged sliding shutter to the winding aperture, *case maker's mark IW incuse probably for John Willoughby*

diameter 55mm

This watch has rack and pinion repeating work with two hammers striking blocks mounted inside the case back. A rather more discrete form of repetition work than that sounded on a bell, the sound of the strike can be further silenced by pressing the pulse piece to the bezel which prevents the hammers from striking the blocks and instead pulses through the thumb or finger used. The quarter rack has an extension so that a single blow can be struck for the half-quarters, i.e. when seven and a half minutes or more have elapsed since the previous quarter.

David Lestourgeon was admitted as a Free Brother of the Clockmakers' Company in 1698 and is believed to have been working as late as 1731. Interestingly, research carried out by Clive Ponsford into the wills of watch and clockmakers held at the National Archives, shows that Lestourgeon was both a Watchmaker and Innholder [see: *Antiquarian Horology*, Vol. 30, No.4, December 2007 p. 525].





LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 164, pl. 88

£ 6,000-8,000
€ 7,100-9,500 US$ 7,800-10,400



actual size



actual size



15

JOHN WRIGHT, LONDON

A FINE GOLD PAIR CASED VERGE WATCH
1717

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and a head at the neck, the foot similarly decorated, flat balance, ruby endstone, a coiled snake indicating upon silver regulation plate, ruby endstone, fusee and chain, baluster pillars, *signed John Wright, London*
• **Dial:** gold champlevé, Roman numerals with half hour divisions between and to the inner ring, outer Arabic minute ring, blued steel beetle and poker hands, cartouches to the centre *signed Wright, London,* all against a stippled ground
• **Cases:** plain gold inner, the back with winding aperture • gold outer case, the back with the arms of the Earls of Oxford and Mortimer, square hinge, both cases *hallmarked 1717 and with maker's mark IB with coronet above for John Banbury*

diameter of outer case 51mm, inner case 44mm

The high quality movement of this watch has quite early ruby bearings and end-caps for the balance. Engraved to the outer case back are the arms of the Earls of Oxford and Mortimer, a peerage created for Robert Harley in 1711. Robert Harley (1661-1724) and his son Edward (1689-1741) formed an important collection of books and manuscripts, known as the Harleian Library. Consisting of many thousands of manuscripts, the Harley Collection was sold to the British Government by Edward Harley's widow in 1753 and is now housed at the British Library.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 167, pl. 91

£ 5,500-8,500
€ 6,600-10,100 US$ 7,100-11,000



Portrait of Robert Harley, Earl of Oxford and Mortimer (1661-1724)





16

WILLIAM SCAFE, LONDON

A GOLD PAIR CASED VERGE WATCH WITH FINE AND UNUSUAL SILVER COCK
1724, NO. 165

• **Movement:** gilded full plate, verge escapement, silver pierced balance cock engraved with foliage, dolphins' heads and a classical bust in profile at the neck, broad silver foot similarly decorated, flat brass balance, small ruby endstone, blued steel regulation plate, fusee and chain, crested Egyptian pillars, *signed Wm. Scafe, London, 165*
• **Dial:** gold *champlevé,* Roman numerals with half hour divisions between and to the ring beneath, outer Arabic minute ring, central cartouches *signed Scafe, London* and surrounded by scrolling foliage, all against a stippled ground
• **Cases:** plain gold inner case, the back with winding aperture and *hallmarked 1724* • plain gold outer case, both cases with *maker's mark HR conjoined incuse for Henry Rawlins*

width of outer case 50mm, inner case diameter 43mm

The movement of this watch has an attractive and unusual silver balance cock and foot. To the centre of the cock is a highly polished end-cap, the upper part of which covers much of the ruby endstone.

William Scafe, a Yorkshireman, joined the Clockmakers' Company by Redemption in 1721 and became its Master in 1749. His will was proved on 7th June, 1765 and noted his occupation as 'watchmaker' at Milk Street, Cheapside in the City of London.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009 p. 175, pl. 97

£ 5,000-8,000
€ 6,000-9,500 US$ 6,500-10,400



actual size

MCC 17

GEORGE GRAHAM, LONDON

A VERY FINE AND RARE SILVER PAIR CASED CYLINDER WATCH WITH CENTRE SECONDS AND STOP SLIDE
CIRCA 1737, NO. 5775

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage and grotesque mask at the neck, flat balance, diamond endstone, fusee and chain, Egyptian pillars, *signed and numbered Geo. Graham, London, 5775,* gilt metal dust cap similarly *signed and scratch numbered to the underside 5775*
• **Dial:** silver *champlevé*, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, steel centre seconds hand
• **Cases:** plain silver inner, stop slide beneath the bezel at 9 o'clock and with *engraved S* to the bezel above, the back with shuttered winding aperture, inner case *numbered 5775* • plain silver outer case, both cases with *maker's mark IW beneath a star incuse for John Ward*

width of outer case 52mm, diameter of inner 44.5mm

A limited number of watches were produced with centre seconds during the first half of the 18th century and Graham appears to have made most of them. The hour and minute hands have been blued in the usual manner whilst the centre seconds hand has been left polished to provide contrast. A start/stop lever below the bezel of the inner case operates a 'whip' which is mounted between the plates and acts on the outer circumference of the cylinder.

George Graham (1674-1751) was one of England's most renowned clock and watchmakers. He served his apprenticeship with Henry Aske in 1688 and then entered the service of Thomas Tompion as a journeyman in 1695. Graham married one of Tompion's nieces and became his partner in 1704, succeeding to the business on Tompion's death in 1713. He was elected a fellow of the Royal Society in 1721 and Master of the Clockmakers' Company in 1722. It is believed that he improved or perhaps invented the cylinder escapement. He used the verge escapement up to 1726 and then predominantly the cylinder thereafter. On his death in 1751, as a sign of the great respect in which he was held, Tompion's grave in Westminster Abbey was opened to receive the body of his former partner.

PROVENANCE

Sotheby's London, 31st July 1981, lot 80

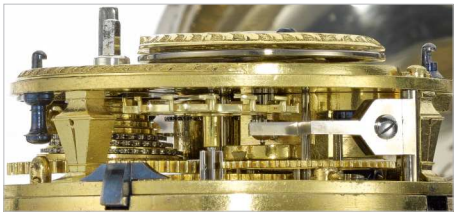
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 189, pl. 102

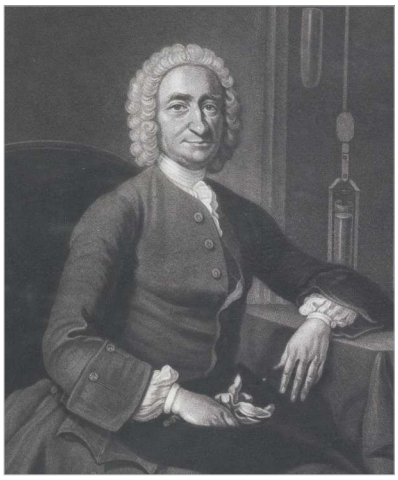
£ 10,000-18,000
€ 11,900-21,300 US$ 12,900-23,200











Portrait of George Graham (1673-1751)

"...he was, moreover, of a more original mind than Tompion"

CLUTTON & DANIELS, WATCHES, P. 41



18

MCC

GEORGE GRAHAM, LONDON

A FINE AND RARE SILVER PAIR CASED CYLINDER WATCH
1750, NO. 6498

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved masked balance cock and engraved foot, plain flat balance, diamond endstone, fusee and chain, square baluster pillars • *signed and numbered Geo Graham, London, 6498,* gilt-metal dust cap *signed and scratch numbered* to the underside
• **Dial:** silver *champlevé,* Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, central cartouches *signed Graham London*
• **Cases:** plain silver inner case, the back with shuttered winding aperture, stirrup bow and pendant, *hallmarked London 1750, case maker's marks IW incuse with star above for John Ward, numbered 6498* • plain silver outer, *scratch numbered 6498*

diameter of outer 49 mm, inner 42 mm

Interestingly Graham no. 6499, which is cased in gold, was sold at Sotheby's New York, *Masterpieces from the Time Museum*, 13th October 2004, lot 539. No. 6499 is also hallmarked for 1750 and shares the same case maker as the present watch, John Ward. During the period that this watch was made, Graham had been fitting enamel dials to his watches for some time, indeed, the dial of no. 6499 is enamel; however, it would seem that, as the present lot illustrates, some of Graham's customers continued to favour the more 'traditional' metal dial.

LITERATURE

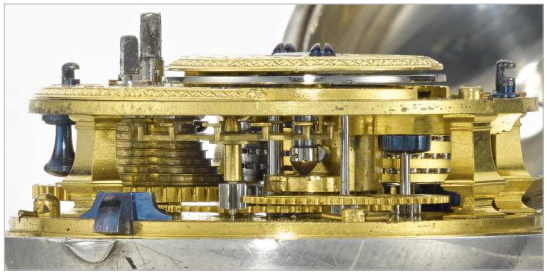
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 204, pl. 115

£ 6,000-9,000
€ 7,100-10,700 US$ 7,800-11,600










Graham
London

19

THOMAS HALLY, LONDON

A RARE, EXCEPTIONAL AND LARGE PAIR CASED QUARTER REPEATING CYLINDER COACH WATCH CIRCA 1753, NO. 1497

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage, birds' and dolphins' heads, a mask at the neck, broad foot similarly decorated, three-arm steel balance, diamond endstone, fusee and chain, cylindrical pillars, hammers repeating on a bell to the inside case back, the quarters sounded by a single blow from the quarter hammer, gilded dust cap, *signed and numbered Thos. Hally, London, No. 1497,* dust cap further *engraved 1753*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** silver inner, slide beneath bezel at 8 o'clock to select repetition for either hours only or hours and quarters, the band pierced and engraved with a bird, a dog, two dolphins' heads, a walled town beneath the pendant and a grotesque mask at the base, pendant with ridged edged bow • the silver outer case with similarly pierced decoration, the back centred with the *engraved arms of John Carmichael,* pulse piece to the band below 6 o'clock, both cases with *maker's mark AM incuse with star between possibly for Andrew Moreton*

width of outer case 103mm, diameter of inner 89mm

The pierced and engraved decoration to the case of this watch is exceptionally well executed and there is an especially characterful grotesque mask to the base of the inner case. To the back of the outer case, the arms, which are elaborately rendered, are those of John Carmichael (1701-1767), third Earl of Hyndford, a successful Scottish diplomat who was an envoy to Russia, Prussia and Vienna. Carmichael was also the Sheriff of Lanark from 1739 and a member of the Privy Council in 1750. The King of Prussia presented Carmichael with a silver dinner service and he was permitted to use the Royal Prussian Arms.

Although little has been written about Thomas Hally, he was a maker of both clocks and watches and it would appear that he was well connected to the Scottish aristocracy. Several clocks by Hally are owned by the Duke of Atholl at Blair Castle and a further long case clock by this maker is at the House of the Binns, the seat of the Dalyell family. Unusually the movement has a slide to the bezel at 8 o'clock for selecting the type of repetition required: when the slide is in the upward position, the watch strikes the hours with a double blow and the quarters with a single blow, whilst in the downward position, only the hours are sounded.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 206-207, pl. 117

£ 25,000-35,000
€ 29,600-41,400 US$ 32,300-45,100



Portrait of John Carmichael, 3rd Earl of Hyndford (1701-1767)







actual size


RECORDON
LONDON





Lot 23

FROM MINIATURE TO GIANT

The following group of watches, lots 20-26, illustrate the extraordinary difference in scale between the largest and smallest of 18th century watches. Although many of the smallest watches made during the period were intended to fit objects such as rings or fans, some were cased and intended to be worn by ladies, suspended from chains or chatelaines. Lots 20-22 are almost perfect miniaturisations of standard sized pair cased watches, the smallest being that by Walter Stacey Ward which measures just 21mm in diameter (lot 22). At the other end of the scale are pieces of exceptional size, such as the magnificent coach watch by Walter Partrige which measures a staggering 200mm in diameter and is one of the largest English watches known (lot 23). Whilst large watches were often intended for use when travelling or as large portable timepieces, others were designed to be impressive and would have been intended, first and foremost, for display. Further on in this auction and from the 19th century, one can find a massive silver open-faced watch by John Cohan (lot 53), one wonders whether this could have been intended for marine or land survey purposes or simply a large portable timepiece. Whilst an exceptionally rare, miniature pocket chronometer by John McLennan (lot 65), was almost certainly that shown at the 1862 International Exhibition in South Kensington.



Lot 22



actual size

20

G. BURGIS, LONDON

A VERY RARE GOLD MINIATURE PAIR CASED VERGE WATCH
1730, NO. 2079

• **Movement:** gilded full-plate, verge escapement, decoratively pierced and engraved masked balance cock, similarly pierced and decorated foot, plain flat balance, fusee and chain, cylindrical pillars, *signed and numbered G. Burgis, London, 2079*
• **Dial:** gold *champlevé*, Roman numerals with half hour divisions between, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** plain gold inner, the back with winding aperture, *maker's mark WI incuse for William Jaques junior* • plain gold outer, both cases *hallmarked London 1730*

width of outer case 28.5 mm, diameter of inner case 24 mm

This is an almost perfect miniaturisation of the 'standard' sized watches of this period. Signed by G. Burgis, the watch is likely the work of George Burgis whom F. J. Britten records in his book, *Old Clocks and Watches and their Makers*. George Burgis's will, which was proved on 15th July 1736, recorded his address as St. Martin in the Fields [see: Antiquarian Horology, Vol. 30, No. 5, March 2008, p. 685].



PROVENANCE

Antiquorum Geneva, *The Art of British Horology,* 21st October 1995, lot 43

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 186, pl. 99

£ 7,000-9,000
€ 8,300-10,700 US$ 9,100-11,600



actual size

21

JOHN HODGES, LONDON

A RARE SMALL SILVER SINGLE CASED VERGE WATCH
CIRCA 1740, NO. 1022

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage and a grotesque mask at the neck, similarly decorated broad foot, flat balance, fusee and chain, baluster pillars, *signed John Hodges, London, 1022*
• **Dial:** silver *champlevé*, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, central cartouches *signed and numbered Hodges, London*
• **Case:** plain silver, the back with shuttered winding aperture, *case maker's mark EG with star above for Edward Gibbons*

width 38mm

This is an unusually small watch by John Hodges who was working in Clements Lane, close to Monument, in the City of London in 1729; nine years later he had moved over the other side of Lombard street to Exchange Alley. The silver case was made by Edward Gibbons who registered his mark in 1736.



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 194-195, pl. 106

£ 5,000-8,000
€ 6,000-9,500 US$ 6,500-10,400



actual size

22

WALTER STACY WARD, LONDON

AN EXTREMELY SMALL AND RARE GOLD PAIR-CASED VERGE WATCH
CIRCA 1775 NO 5

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved masked balance cock with symmetric scrollwork across the four quadrants, gold flat balance, fusee and chain, cylindrical pillars, *signed and numbered W S Ward, London, No 5*
• **Dial:** white enamel, Roman numerals, outer minute ring, gold hands
• **Cases:** plain gold inner, the back with winding aperture, stirrup bow and pendant • plain gold outer, both cases with *maker's mark MR incuse for Mary Reasey*

diameter of outer case 21 mm, inner 17.5 mm



Although some very small English watch movements were made in the period from 1760-1780, most were intended to fit objects such as rings or fans. It is extremely rare to find such a small movement fitted into a pair cased watch. Perfectly proportioned, the case and dial are miniaturised versions of standard pair cased watches of the period. The movement has some unusual features, including a gold balance which, being heavier than brass or steel, was almost certainly included to improve the watch's performance. The contrate wheel is in effect rimless with the teeth cut vertically and the fusee has just three turns.

Walter Stacy Ward was the son of silversmith Michael Ward and was apprenticed to Thomas Griffing. Few watches signed by Walter are known. The cases of this watch have the mark of Mary Reasey. It was rare for women to register their own mark. Mary, whose mark was registered in March 1773, is thought to be the widow of James.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 265, pl. 159

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500

23

WALTER PARTRIGE, LONDON

A MAGNIFICENT, VERY RARE AND MASSIVE SILVER TRIPLE CASED TWO TRAIN HALF QUARTER REPEATING REPOUSSE COACH WATCH WITH ALARM
1756

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage, a grotesque mask at the neck, broad foot similarly decorated, flat steel three-arm balance, fusee and chain for the going train, standing barrel for alarm, four polished steel hammers, two for repeating and two for the alarm sounding on a large bell to the inside case back, multi-faceted slim baluster pillars, *movement signed Walter Partrige, London,* bell *scratch signed Robt. Romley, London,* gilt-metal dust cap *signed Walr. Partrige, Tower Street, London*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, aperture above 6 o'clock for alarm, blued steel beetle and poker hands, the minute hand kinked to accommodate alarm set square
• **Cases:** silver inner with pierced and engraved scrolling floral decoration with grotesque animals and a mask at the base, winding for going and alarm trains to the back, pulse piece beneath bezel at 4 o'clock, pendant with *French control marks*, the bow with applied leaf-form decoration • middle case with very fine silver repoussé scene depicting the *Adoration of the Magi, signed A. Romer, F,* framed by pierced and engraved border with scrolls, flowers and shells, the bezel similarly decorated, inner and repoussé cases *hallmarked London 1756* and with *case maker's mark D.A. script incuse for Daniel Aveline* • outer case covered with shagreen and with pierced silver roundels

diameter of outer case 200mm, repoussé case 175mm, inner case 144mm

This exceptional watch is of quite monumental proportions and the magnificent repoussé to the middle case is almost overwhelming in the scale and detail of its execution. Measuring some 90mm larger than the average sized coach watch, only a handful of other English watches of comparable size are known. Three English watches of similar size include a coach watch by Ellicott, which is almost exactly contemporaneous in date to the Partridge, being hallmarked a year later in 1757. A further watch of comparable size (204mm in diameter) by Windmills which is hallmarked for 1729 is in the Historiches Museum, Basel. The Ellicott is pair cased and measures 180mm in diameter. A well documented watch, having featured in several publications, the Ellicott was at one time in the collection of Percy Webster (sold Sotheby's London, April 27th 1970, lot 71) and was later in the collection of the Time Museum (sold Sotheby's New York, 2nd December 1999, lot 16). A third watch which was also included in the 1970 Webster sale at Sotheby's (lot 69), is a musical coach watch by William Hughes, circa 1780, which measures 180mm in diameter.

Partrige's movement has clearly been especially made for this watch and is of the best quality London work. The enamel dial and the fine beetle and poker hands are typical of the period, but the numerals are noticeably strong: the watch was made so that, for instance, it could be hung from a bed-hook and the time read from a distance and in poor light. A key square at six o'clock adjusts the alarm setting in an aperture above. Of course the embossed and chased scene of the Adoration of the Magi would have been a suitable subject for a 'coach' or 'travelling' watch.

References

Richard Edgcumbe, *The Art of the Gold Chaser*, pp. 45-49, col. pl. II & figs 21-25
Elaine Barr, *George Wickes, Royal Goldsmith 1698-1761*, 1980, pp.57-8
Arthur Grimwade, *London Goldsmiths 1697-1837*, 1976, p. 646
Joy Thomas, Archivist, The Barbers' Company
John Culme, Sotheby's

PROVENANCE

Sotheby's New York, 23rd April 2008, lot 5

£ 150,000-250,000
€ 178,000-296,000 US$ 194,000-323,000


60
5
10
15
20
25
30
35
40
45
50
55
9
10



actual size



actual size

Andrew Romer

The signature *A. Romer. F*, can be found on the repoussé case to the step below the Virgin's feet. Recent unpublished research by Dr. Richard Edgcumbe has identified the chaser as Andrew Romer. Edgcumbe has established that 'Andreas Romer' was of the parish of St Giles in the Fields when he married Elisabeth Martin at the Huguenot Church of the Savoy, Spring Gardens, on 14th April, 1744, and also that Andrew 'Rummer' paid his Sun Insurance policy on goods worth £200 in 1755, this policy describing him as a chaser and living on the west side of New Belton Street. Andrew and his wife had four children, the first, also Andrew, had Stephen Rimbault, the well-known clockmaker, as a godfather. Rimbault's wife, Françoise, was one of the godmothers of the second child, Elizabeth, and both the Rimbaults were godparents of the third, Stephen (who presumably took his name from his godfather). This Stephen Romer is recorded from 1790-96 as a goldsmith and jeweller at 33 Bridge Street, Covent Garden. The godfather of the fourth child, Charlotte, was Diederich Nicolaus Anderson, of Danish origin, a distinguished modeller and chaser of gilt bronze.

Andrew Romer took as apprentices Edward Norton Storr on 21st April 1753 and Thomas Storr on 3rd November 1757. [see: *Registers of Duties Paid for Apprentices' Indentures*, National Archives, IR 1/19 and IR 1/21]. While E.N. Storr died in 1767, Thomas Storr (1743-1803, who by 1788 had become a victualler) was married in the late 1760s to Sarah Fullaway. Their only surviving son was Paul Storr (1770-1844), thought to have received his early training as a silver chaser, who went on to become a manufacturing silversmith. He was under contract between 1807 and early 1819 to the royal goldsmiths, Rundell, Bridge & Rundell, before establishing in 1822 the well-known business of Storr & Mortimer, later Hunt & Roskell. It is interesting to note that the working silversmith Emick Romer (see Grimwade, p. 646) was the son of Michel Michelsen Römer of Oslo in Sweden. Another Swedish working silversmith living in London was Andrew Fogelberg, who also happened to be Paul Storr's first known employer. Stephen Rimbault's son, Paul Rimbault of (9) Denmark Street, St. Giles in the Fields, clockmaker, died in 1785. His will, signed with a codicil on 11 May 1785 and proved on 2 June 1785, was witnessed by, among others, James Morisset, of the firm of Morisset & Wigman, gold workers and enamellers, also of Denmark Street, who supplied work to Rundell & Bridge (see Claude Blair, *Three Presentation Swords*, Victoria and Albert Museum, 1972).

Thus we have a picture of Andrew Romer as a man with a tightly knit network of family and business relationships, whose influence was such that he was able to turn to significant figures in the horological and metalworking worlds



Detail of Romer signature to repoussé case back

for godparents of his children, one of whom, at least, worked in a similar trade to his father. Richard Edgcumbe has not come across any evidence as to whether Andrew was related to John Christopher Romer, or indeed Emick Romer, but one imagines there could well be a family connection. John Romer of Compton Street, Soho, was of course an important associate of George Wickes, the Royal Goldsmith, from before 1752 and, after 1760, Wickes's successors Parker and Wakelin. Perhaps John Romer's most famous piece is the magnificent Cosby Cup 1772-3, preserved in the Mansion House, on which there are plaques signed 'G. D. Gaab' (see, Edgcumbe: *Art of the Gold Chaser*, figs. 25a-d). George Daniel Gaab, lived in the same street and was married in the same year as Andrew Romer (1744, the same year also as John Romer). In 1763, Gaab was listed in Mortimer's Universal Directory as a 'Chaser *in Gold and Silver, and Designer and Modeller for Jewellers & c....Belton Street, at the bottom of Hanover-street, Long Acre*'. There are remarkable similarities between the two men's work and it is probable that they were a considerable influence on one another. The strong relief employed on the watch case and distinctively fleshy facial features within the scene can be compared to the work by Gaab in Fig. 24a of Dr. Edgcumbe's book, *The Art of the Gold Chaser*, along with the shell-work (op. cit. fig. 24d) and the pronounced terminal knots to the cartouche scrolls (op. cit. fig. 22b). The flowers and foliage decorating the pierced borders are comparable with those on Queen Elizabeth the Queen Mother's box (op. cit. fig. 23b).

Walter Partrige

Walter Partrige or Partridge signed just a few watches and clocks but those recorded are all of high quality. It appears that he was well connected, there is, for example, a mahogany longcase clock by him of about 1760 in the Royal Collection at Hampton Court Palace. Partrige was admitted to the freedom of the Barbers' Company by patrimony in 1748 and is recorded as a watchmaker of Tower Street, paying quarterage until he died in 1767/8. In December 1758, his apprentice, John Woollett, was turned over to James Green, one of the experts appointed by Parliament to examine John Harrison's timepiece.

The printed papers beneath the material inside the back of the middle case are in French which, together with the control mark on the pendant, strongly suggests the watch was, at one time, in a French collection. It is tempting to speculate, particularly bearing in mind the clock in Hampton Court Palace, whether such an outstanding and important watch could have been made for George, the Prince of Wales, as a gift to mark his eighteenth birthday on 4 June 1756, the year of the hallmark. The future George III was already interested in horology, and a coach/travelling watch would have been an ideal present for a young man.

Walter Partrige's father, also named Walter, was free of the Barbers' Company by servitude in 1712 and is recorded as a letter-carrier with the address of Old Fish Street. It is most likely that his son's given address is a truncation of Great Tower Street, or the extension, Little Tower Street in the City, and not the Tower Street in the West End.


Walter Partridge London
10
20
30
40
50
60

24

BENJAMIN WARD, LONDON

A RARE AND VERY LARGE SILVER PAIR CASED CENTRE SECONDS VERGE WATCH WITH STOP SLIDE
1778, NO. 1052

• **Movement:** gilded full plate, verge escapement, large decoratively pierced balance cock engraved with foliage, diamond endstone, fusee and chain, square baluster pillars, gilt-metal dust cap, *movement and dust cap signed and numbered Benjn. Ward, London, 1052*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, centre seconds with crescent moon-shaped tail
• **Cases:** silver plain inner case, stop slide to the bezel at 9 o'clock, aperture for winding to back • plain outer case, both cases *hallmarked London 1778* and with *maker's mark TG incuse* for *Thomas Gosling*

diameter of outer case 90mm, inner case 77mm

The hinge to the outer case lends this watch an asymmetric appearance, being placed significantly less than 90 degrees to the pendant. This style of placement is quite often found on watches of this size and appears to have been favoured due to the fact that it helps to keep the front bezel closed, even if the opening catch is inadvertently sprung when the watch is in the vertical position. This watch has a start/stop lever to the edge of the inner case which operates a 'whip' on the escape wheel of the verge escapement, thereby allowing the watch to be used as a timer.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 267, pl. 161

£ 6,000-8,000
€ 7,100-9,500 US$ 7,800-10,400







actual size

25

JOHN RUSSELL, FALKIRK

A RARE AND MASSIVE SILVER CONSULAR CASED COACH WATCH WITH PIN WHEEL ESCAPEMENT, CENTRE SECONDS AND SECONDS BEATING BALANCE
1796, NO. 1

• **Movement:** gilded full plate, pin wheel escapement and *pirouette,* decoratively pierced and engraved balance cock and broad foot, seconds beating balance, diamond endstone, chain and fuse and fusee with Harrison's maintaining power, cylindrical pillars, *signed John Russell, Falkirk, Invt. et Fecit, No. 1*
• **Dial:** white enamel, radial Arabic numerals, outer minute ring with Arabic numerals at the quarters, pink gold arrow-head hour and minute hands, gold counterpoised centre seconds
• **Case:** plain silver case with early Regency pendant, the hinged back opening to reveal fixed cuvette with apertures for winding and hand-set, inner cover and outer back *hallmarked London 1796* and with *maker's mark WL incuse* for *William Laithwait or William Lewis*

diameter 133 mm

This highly unusual watch has a 'true' beating seconds hand; this is achieved by the pin wheel type pirouette escapement with seconds beating balance. The brass escape wheel has a single row of upright pins and the anchor-like pallet arms are mounted separately on the same arbor, one being stepped so that the pallets are on the same plane.

John Russell, born in 1745, made a number of unusual watches, clocks and barometers and was patronised by both the horophile King George III and the Prince Regent, later George IV. Barometers by Russell may be found in both the Victoria & Albert Museum and Buckingham palace.

PROVENANCE

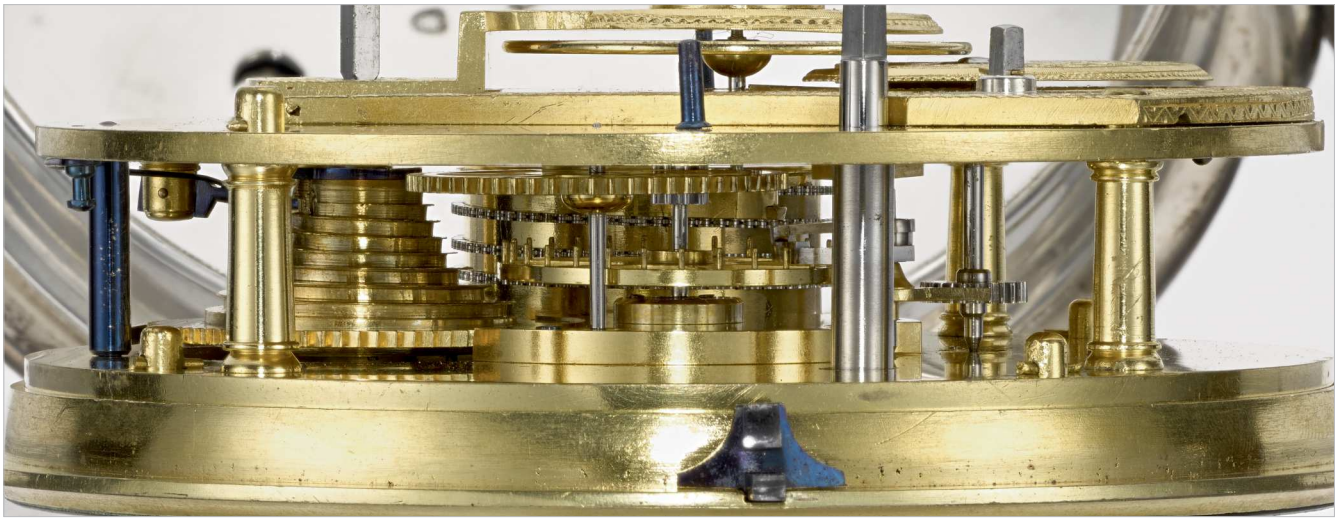
Time Musuem, Rockford, Illinois, Inventory No. 1006
Sotheby's New York, Masterpieces from the Time Museum, 2nd December 1999, lot 17

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 310, pl. 195

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400







actual size

26

TIMOTHY WILLIAMSON, LONDON

A RARE, IMPRESSIVE AND LARGE PAIR CASED TWO-TRAIN GILT-METAL AND PASTE-SET QUARTER STRIKING CYLINDER COACH WATCH WITH CENTRE SECONDS AND INDICATION FOR PHASES AND AGES OF THE MOON, MADE FOR THE CHINESE MARKET
CIRCA 1785, NO. 2780





• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a mask at the neck, diamond endstone, broad engraved foot, fusee and chain for going train, cylindrical pillars, gilt-metal dust cap, *movement and dust cap signed Timy. Williamson, London, No. 2780*
• **Dial:** white enamel, Roman numerals, outer Arabic minute/seconds ring calibrated for fifths, inner red Arabic ring for phases and ages of the moon, gold beetle and poker hands, gold hands for centre seconds and moon indication both with cross-ribbing and half-moon tails
• **Cases:** gilt-metal inner, levers to the bezel at 11 o'clock for strike/silent and at 3 for adjustment of moon hand, decoratively pierced band engraved with scrolling foliage inhabited by birds' heads, the back engraved with a plant flowering around the winding apertures and surmounted by an eagle with outstretched wings, stirrup pendant and bow with chased leaf-form sides • gilt metal outer case, the paste-set bezels pierced with scrolling engraved decoration, the back centred with a flowering peony, outer case with *maker's mark WC incuse for William Carpenter*

diameter of outer case 139mm, inner case 121mm

This large and impressive quarter striking coach watch is typical of designs that were popular for export to the Chinese market, a market with which Williamson had prominent links. The outer case is engraved with a peony, a popular motif in China. Timothy Williamson was trained as a goldsmith and as Roger Smith has noted in an article for *Antiquarian Horology* [No. 5, Vol. 30, March 2008, p.643] although Williamson almost certainly organised the design and construction of his distinctive cases, the movements may well have been supplied by William Hughes with whom Williamson was closely associated. A similar but considerably smaller watch by Timothy Williamson, No. 3371, was offered at Antiquroum Geneva, 15th October 2000, lot 397, the same auction in which the present watch was included.

Britten notes that Timothy Williamson was active from 1769-1788, first at the Strand and later at Great Russell Street.

PROVENANCE

Antiquorum Geneva, 15th October 2000, lot 394

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 292-293, pl. 180

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500



actual size



27

WILLIAM CARPENTER, LONDON

A LARGE AND UNUSUAL GILT-METAL PAIR CASED VERGE WATCH WITH POLYCHROME ENAMEL PAINTED SCENE, JUMPING QUARTER SECONDS, MOON-AGE AND PHASES, VISIBLE BALANCE AND REGULATOR MADE FOR THE CHINESE MARKET
CIRCA 1785, NO. 4643

• **Movement:** gilded full-plate engraved with flowers and scrolling foliage, verge escapement, fusee and chain, cylindrical pillars, *signed and numbered Wm. Carpenter, London, 4643*
• **Dial:** white enamel, aperture for paste-set visible balance, 6 subsidiary dials for hours with Roman numerals, minutes, seconds, jumping 1/4 seconds, regulation and moon-age combined with phases
• **Cases:** gilt-metal inner case, the back with winding aperture, *case maker's mark FM (possibly PM) with coronet above incuse*
• gilded outer case, the back with polychrome enamel painted scene of three maidens, bezels engraved with leaves and flowers

diameter of outer case 75mm, inner case 62mm

A sophisticated timepiece, this watch was designed to be visually arresting with its complex dial showing the movement of its paste-set balance, seconds and jumping quarter seconds all at once. The decorative nature of the watch continues to the case back where the polychrome enamel painted panel is decorated with a classical scene of three maidens, the one in the centre in a white dress suggesting purity, resisting temptations being offered: on her right a garland of grapes, for wine, on her left a mirror, for vanity. Symbols associated with Bacchus including a thyrsus and possibly a snake are on the ground. Jumping quarter seconds are rare yet, when found, are usually seen on watches destined for the Eastern markets. Examples of Clocks and Watches by William Carpenter can be found at the Palace Museum, Beijing. For two similar watches by William Carpenter, see Antiquorum Geneva, 10th November 2013, lots 377 & 378.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 294-295, pl. 181

£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300





actual size



28

JOHN WOOD, GRANTHAM

AN INTERESTING AND VERY RARE MAHOGANY CASED
PULL-WOUND GILT METAL AUXILIARY ALARM
CIRCA 1775

• **Movement:** gilt metal pull-wound alarm, verge escapement, striking a bell to the top, cylindrical pillars
• **Dial:** silvered, engraved with foliage, gilt metal height adjustable hook on which to hang a watch, female square mounted off-centre to connect with a watch's winding square, dial to the bottom right for alarm setting and time indication with Roman numerals, half hour divisions between, central rotating disk for alarm setting with Arabic numerals and quarter hour divisions, single steel hand for hour indication, *signed J Wood, Grantham*
• **Case:** rectangular mahogany case, hinged door to front revealing dial, to back revealing back plate and alarm barrel

height 13cm

This auxiliary alarm is designed so that it can be adjusted to the current time shown by an attached watch and will ring when the watch arrives at a pre-selected time. A watch may be hung on the spring loaded adjustable hook, a female square through the dial below is made to engage with the watch's winding square and rotate with it as the watch unwinds. The subsidiary dial, bottom right, has a single hand for setting, against the Roman chapters, the time shown by the watch. The alarm is set by rotating the central Arabic figured ring against the hand's short tail. The alarm is wound via a cord through the base of the rectangular mahogany case.

John Wood is recorded by Baillie as working in Grantham 1753-1797. A watch by Wood, number 332, having an inner case hallmarked for 1762, was in the Ilbert collection and is now in the British Museum. The dial has a name and place name instead of numerals. No record of another piece of this type has been found and nor of the granting of a patent. For a similar auxiliary for a watch but signed Skinner and designed to repeat hours and quarters, see: Sotheby's New York, *Masterpieces from the Time Museum*, 19th June 2002, lot 167.

£ 1,000-1,500
€ 1,200-1,800 US$ 1,300-1,950



28


29

29

WILLIAM AUCKLAND, LONDON

A GILT-METAL AND ENAMEL PAIR CASED VERGE WATCH
CIRCA 1770, NO. 758

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, fusee and chain, baluster pillars, *signed and numbered Wm. Auckland, London, 758*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** gilt metal inner, back with winding aperture • outer with '*Bilston*'-type enamel painted scene of two lovers in Arcadian setting with classical ruins, yellow raised cartouche, white stippled border, bezel with polychrome flowers

diameter of outer case 53mm, inner case 42mm

During the third quarter of the 18th century, a fashion for enamel watch cases developed. It is thought that most of these cases were made in the workshops of Birmingham and South Staffordshire and are often referred to as 'Bilston' enamel. The case of the present watch is a typical example of this work and its composition was perhaps influenced by Italianate landscape painters such as Richard Wilson (1715-1782). For further examples of Bilston enamel watches, see: Cedric Jagger, *The Artistry of the English Watch*, 1988, col. pl. 14, p. 126 & discussion p.51.

Baillie lists William Auckland of London as active before 1782.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 229, pl. 139

£ 1,500-2,500
€ 1,800-3,000 US$ 1,950-3,250



actual size



30

GRAHAM SUCCESSOR

A FINE SILVER PAIR CASED QUARTER REPEATING CYLINDER WATCH
CIRCA 1755, NO. 976

• **Movement:** gilded full plate, cylinder escapement, steel escape wheel, decoratively pierced balance cock engraved with foliage, a head at the neck, diamond endstone, fusee and chain, cylindrical pillars, striking a bell to the inside case back, *signed and numbered Graham Succr., London, 976,* bell *scratch signed Drury*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** silver inner, the band pierced and engraved with scrolling foliage, a grotesque mask at the base, *numbered 976* beneath the plain pendant and bow • outer case with similarly pierced and engraved decoration to the bezels, pulse piece to the bezel between 5 and 6 o'clock, the back centred with elaborately *engraved monogram,* bezel with grotesque masks N, E, S and W, both cases with *maker's mark TC in rectangular cameo for possibly Thomas Colley or Thomas Carpenter Senior*



diameter of outer case 50mm, inner case 42mm

When George Graham died in 1751, his business was continued by two of his workmen, Samuel Barkley and Thomas Colley. Barkley died in 1753 leaving Colley to continue alone until he was joined about 10 years later by a new partner, John Priest. The watches were initially signed *'Graham Succrs.'* then, for a while, *'Graham Succr.',* as is the case with this watch.

For a note on George Graham see lot 17.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 209, pl. 119

£ 5,000-8,000
€ 6,000-9,500 US$ 6,500-10,400

31

MBL

ANDREW DICKIE, LONDON

A FINE GOLD AND ENAMEL PAIR CASED QUARTER REPEATING CYLINDER WATCH
CIRCA 1765, NO. 3086

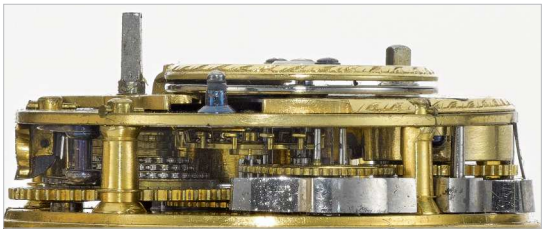
• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a mask at the neck, repeating on a bell to the inside case back, fusee and chain, cylindrical pillars, *signed And. Dickie, London, 3086,* dust cap *lacking*
• **Dial:** white enamel dial, Roman numerals, outer Arabic minute ring, gold beetle and poker hands
• **Cases:** gold inner, the band decoratively pierced and engraved with foliage and dolphins' heads, grotesque mask at the base, the back engraved with two doves with outstretched wings atop a pedestal surrounded by foliage, bezel with pulse piece between 5 and 6 o'clock • outer gold case with blue *basse-taille* enamel and bright-cut gold decoration between two bands of piercing for sound emission, the bezel decorated *en-suite,* diamond-set thumb piece

diameter of outer case 46mm, inner case 38mm

Andrew Dickie was one of the five professional watchmakers on a committee of 11 appointed by an Act of Parliament to examine John Harrison's H4 timepiece. The Act took effect on 31st March 1763. The other watchmakers on the committee were Alexander Cumming, Thomas Mudge, William Frodsham and James Green.

For another watch by Dickie, see Sotheby's London, *The Celebration of the English Watch Part II, John Harrison's Enduring Discovery, 7 July 2016,* lot 27.





PROVENANCE

Sotheby's New York, 11th February 1997, lot 458

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 226, pl. 136.

£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300



actual size



32

JOHN KENTISH, JR, LONDON

A SUPERB GOLD AND ENAMEL SINGLE CASED CENTRE SECONDS CYLINDER WATCH WITH STOP SLIDE
1770, NO. 1073

• **Movement:** gilded full plate, cylinder escapement, applied pierced and engraved foliate decoration surrounding the matching large balance cock, steel balance, diamond endstone, fusee and chain, sun and planet maintaining power, baluster pillars, gilt-metal dust cap, the stop lever acting on balance amplitude control pin, *movement and dust cap signed and numbered John Kentish Junr, No. 1073*
• **Dial:** white enamel, subsidiary dial for time with Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, gold centre seconds indicating to outermost Arabic ring, *signed John Kentish Junr, London*
• **Case:** gold, the back centred by an enamel plaque with polychrome enamel painted crest of *Evelyn Pierrepont*, the panel surrounded by cross palm fronds and a tied ribbon in imperial blue *basse-taille* enamel within engine turning and bordered by white enamel, both bezels decorated with translucent blue enamel flowers and foliage interspersed by white enamel fronds, winding shutter to the border of the enamel plaque with lever adjacent to hinge, stop slide beneath the bezel adjacent to 20 second numeral, *case hallmarked 1770 and with maker's mark RP incuse probably for Richard Palmer*

diameter 58mm

The polychrome enamel painted crest to the case back is that of Evelyn Pierrepont (1711-1773), second Duke of Kingston-upon-Hull. Pierrepont was installed as a Knight of the Garter in 1741 and therefore the crest has the garter and motto with the royal crown above - the motto reads "Honi soit qui mal y pense" meaning "Shame on him who thinks this evil." The Duke, whose seat was Holme Pierrepont, Nottinghamshire, served with distinction in the Army and became a general in 1772. He was Lord Lieutenant of Nottinghamshire and Steward of Sherwood Forest 1763-5. He 'married' the bigamous Elizabeth Chudleigh, the notorious 'Duchess of Kingston' who, in the late 1770s appears to have been instrumental in introducing James Cox to business in St. Petersburg (see: Yuna Zek & Roger Smith, Antiquarian Horology, No. 6, Vol. 28, June 2005, pp. 709-710). The enamel decorated case back has an ingeniously concealed winding shutter to the border of the central oval, this is opened via a catch by the hinge.

John Kentish Junior is noted by Baillie, to have been active between 1758-74. During the 1760s, he formed a partnership with John Adam Mangaar (1746-1809) and William Allman. The partnership was based at Storey's Gate, Westminster, London but was dissolved in 1772. In 1774 Kentish was declared bankrupt but continued to work as a watchmaker until 1798. [See: T. Proctor, Antiquarian Horology, No.2, Vol. 32, June 2010, p. 220.]

PROVENANCE

Sotheby's London, Chester Beatty Collection, 3rd December 1962, lot 56
Antiquorum Geneva, 11th October 2003, lot 59

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 239, pl. 146

£ 30,000-50,000
€ 35,500-59,500 US$ 38,700-64,500







actual size



33

JOHN KENTISH, JR, LONDON

A FINE GOLD AND ENAMEL SINGLE CASED CENTRE SECONDS CYLINDER WATCH WITH STOP SLIDE
CIRCA 1770, NO. 1033

• **Movement:** gilded full plate, cylinder escapement, applied pierced and engraved foliate decoration surrounding the matching large balance cock, diamond endstone, fusee and chain, sun and planet maintaining power, square baluster pillars, the stop lever acting on balance amplitude control pin, *signed and numbered John Kentish Junr, No. 1033*
• **Dial:** white enamel, subsidiary dial for time with Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands, blued steel centre seconds indicating to outer Arabic ring, *signed John Kentish Junr, London*
• **Case:** gold, the back centred with a pink enamel plaque painted *en grisaille* with symbols of everlasting love and fidelity, the panel surrounded by cross palm fronds and a tied ribbon in imperial blue *basse-taille* enamel within engine turning and bordered by white enamel, both bezels decorated with translucent blue enamel flowers and foliage interspersed by white enamel fronds, winding shutter to the border of central plaque with lever adjacent to hinge, stop slide beneath the bezel adjacent to 20 second numeral, *case maker's mark HT incuse probably for Henry Cleaver Taylor or possibly Henry Teague*

diameter 58mm



This watch is similar in design and layout to lot 32 in this sale, also by John Kentish Junior. Both have fine quality movements and dials that are notable for the clarity of their design, with hours and minutes contained within a subsidiary dial, thereby devoting the greater part of the dial to the seconds hand and its ring which is calibrated to fifths of a second. A lever beneath the bezel at the 20 second numeral acts directly on the amplitude controlling pin on the balance staff, thereby allowing the seconds hand to be started and stopped. This permits the watch to be accurately set to time or used as a timer. Interestingly, although this watch and no. 1073 have cases by different makers, they are of remarkably similar design and both feature a special shuttered, lever operated, winding aperture.

For a note on John Kentish Junior, see lot 32.

PROVENANCE

Antiquorum Geneva, 10th April 1994, lot 62

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 238, pl. 145

£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300



actual size



34

WILLIAM ALLAM, LONDON

A FINE GOLD AND ENAMEL SINGLE CASED QUARTER REPEATING RUBY CYLINDER WATCH WITH ENAMEL SCENE BY AUGUSTIN TOUSSAINT
CIRCA 1775, NO. 1451

• **Movement:** gilded full plate, ruby cylinder escapement with brass wheel, decoratively pierced balance cock engraved with foliage, a mask at the neck, diamond endstone, fusee and chain, cylindrical pillars, two polished steel hammers repeating on blocks to the inside case back, *signed and numbered Wm. Allam, London, 1451, signed* gilt-metal dust cap
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, gold beetle and poker hands, winding aperture below 12 o'clock
• **Case:** gold and enamel, the back centred with enamel plaque painted *en grisaille* depicting a woman making a sacrifice at an altar and *signed AT for Augustin Toussaint*, framed by blue *basse-taille* and white *champlevé* enamel, surrounded by gold foliate scrolls on a green *basse-taille* ground, shells and ovals at the quarters, both bezels decorated with blue and white enamel, diamond-set push piece, *case maker's mark PM incuse for Peter Mounier*

diameter 46mm

Augustin Toussaint was apprenticed to George Michael Moser. Moser was paid an astonishing £210 in 1768 for the apprenticeship [see Edgcumbe, *Art of the Gold Chaser,* p. 147] – this compares to what appears to have been a standard apprenticeship fee for chasers during the period of between £5 and £10 [see: R. Campbell, *The London Tradesman, 1747,* p. 333]. The enormous fee not only demonstrates Moser's exceptional reputation, but also the wealth of Toussaint's father, a jeweller. By the period of Toussaint's apprenticeship, enamelling work appeared to have the most lucrative future and it is perhaps for that reason that Toussaint's career concentrated on enamel work rather than chasing.

The same scene as that on the present watch can be found on the chatelaine hook of a watch by Josiah Emery, No. 660, the case of which is hallmarked London 1774, and which also has an en grisaille scene of a neo-classical figure, both this and the scene to the hook are *signed 'AT'* for Augustin Toussaint. Emery no. 660 may be found in the Patek Philippe Museum, Geneva and the watch and chatelaine are illustrated in: Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch, Vol. IV,* 2015, pp.490-491.

In *Watchmakers and Clockmakers of the World* [21st century edition, 2006, p.11], Brian Loomes notes that William Allam was based in London's Bond Street and was a Freeman of the Clockmakers' Company between 1743 and 1785. For a watch numbered 1416, that has a similar movement by Allam with ruby cylinder and a case also by Peter Mounier, see: *Antiquarian Horology*, No. 3, Vol. 29, March 2006, p. 340.

PROVENANCE

Sotheby's London, Chester Beatty Collection, June 1963, lot 246

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* p. 251, pl. 157

£ 30,000-60,000
€ 35,500-71,000 US$ 38,700-77,500



Detail of Augustin Toussaint's initials to enamel scene





actual size





35

JUSTIN VULLIAMY, LONDON

A FINE AND LARGE SILVER PAIR CASED HOUR STRIKING AND HALF QUARTER REPEATING COACH WATCH WITH MAHOGANY DISPLAY BOX
CIRCA 1770, NO. CMN

• **Movement:** gilded full plate, decoratively pierced balance cock engraved with scrolling foliage, the figure plate with engraved serpent whose tongue indicates to regulation plate, diamond endstone, fusee and chain, cylindrical pillars, plain gilt-metal dust cover, the movement with single hammer for striking and two for repetition, all to a bell to the inside case back, *movement signed and number coded Justin Vuillamy, London, cmn*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring with double dots at the quarters and single dot indicating half-quarters, blued steel beetle and poker hands
• **Cases:** silver inner, the band pierced and engraved with scrolling foliage and dolphins' heads, a grotesque mask to the base, apertures to case back for going and striking trains and centred with a rosette, strike/silent lever to bezel at 2 o'clock, pulse piece between 4 and 5 o'clock • silver outer, both bezels pierced for sound emission and engraved with scrolling foliage, pulse piece *lacking,* plain back, *outer with case maker's mark PM incuse for Peter Mounier*
• **Mahogany box:** with brass strut stand, gilt metal aperture to reveal the dial

diameter of outer case 77mm, inner case 65mm; mahogany box 102mm x 147mm

This large striking and repeating watch would have been a superior travelling accessory for the 18th century gentleman, a convenient timekeeper both within one's coach and for display in one's accommodation whilst away from home. Typifying Vulliamy's distinctive style, this is an extremely fine quality coach watch with richly engraved silver cases.

Justin Vulliamy was the patriarch of three generations of watch and clockmakers. He left Switzerland and moved to England becoming the partner of Benjamin Gray, whose daughter he married. Following his father-in-law's death, Vulliamy continued to employ Gray's coded numbering system. Vulliamy's son Benjamin was active from 1775-1820 and in turn his son, Benjamin Lewis, continued the business until his death in 1854.

PROVENANCE

Sotheby's London, 4th June 1992, lot 204

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 246, pl. 152

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400







actual size

36

RECORDON, LONDON

A RARE, LARGE AND HIGHLY UNUSUAL SILVER AND TORTOISESHELL THREE-TRAIN QUARTER STRIKING AND QUARTER REPEATING COACH WATCH WITH ALARM, STAND AND FITTED ASSOCIATED ROSEWOOD AND BRASS INLAID BOX
CIRCA 1785, NO. 2035

• **Movement:** gilded full plate, cylinder escapement, applied central reserve highly decoratively engraved with scrolling foliage, decoratively pierced and engraved balance bridge, ruby endstone, regulation plate with Turkish numerals, fusee and chain to the going train, standing barrel to the quarter striking train with two steel hammers acting to a bell on the inside of the case, standing barrel to the alarm train, pump quarter repeating, *signed Thomas Grignon, London, no. 2035,* gilt-metal dust cap *signed Markwick Markham, Recordon London, no. 7218*
• **Dial:** white enamel, Roman numerals, outer minute ring, two subsidiary dials for alarm time and seconds, gold spade hour and minute hands*, signed Recordon, London*
• **Cases:** silver inner, the band pierced for sound emission and decorated with roundels centred with a flower alternating with sheaves, the back with symmetrically arranged circular engraved decoration, large pendant and stirrup bow, strike/silent lever beneath bezel between 7 and 8 o'clock • outer case tortoiseshell with pierced silver roundels for sound emission alternating with pin work decoration, the back centred with a silver panel with apertures for winding trains with engraved instructions, integrated stand to base
• **Box:** *later Adam Revival* rosewood box with decorative brass inlay of flowers and foliage, gilded aperture for time display, fitted inner tier lined with velvet and removing to reveal inner compartment

With winding key and key for wooden box.

diameter of outer case 131mm, inner case 111mm, height including stand 175mm, mahogany box 165 x 210 x 90mm

An impressive and large coach watch, this is a highly unusual piece on account of its integral, four-legged stand. The stand allows the watch to be used as a clock and would have been entirely suited to travelling - the bow allowing it to be hung in one's carriage, the stand for use in one's accommodation.

The serial number 2035 is very high in Thomas Grignion's known series and it is therefore possible that the movement was part of his effects when he died in 1784. It is not surprising, bearing in mind Markwick Markham's strong association with the Middle Eastern markets, that the watch has 'Turkish' numerals on the regulator. Recordon's partnership with Markwick Markham is recorded. The fact that the dial has Roman rather than Turkish numerals suggests that the final order for the watch was made by an English or European customer for whom the dial was fitted.

Louis Recordon (active 1778-1824) worked initially in Greek Street, Soho and later, in 1797, he succeeded to Josiah Emery's business at 33 Cockspur Street, Charing Cross. Thomas Grignion (1713-1784) was the son of Daniel Grignion (c.1684-1763) who arrived in England from France around 1688. In his book, *The Early Clockmakers of Great Britain*, Brian Loomes notes that the Grignions were recorded as "*finishers to the late Mr Daniel Quare* at the Kings Arms and Dial in Russel Street, Covent Garden" (see op. cit. p.267).

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700







actual size

37

JUSTIN VULLIAMY, LONDON

A FINE GOLD PAIR CASED DUMB QUARTER REPEATING CYLINDER WATCH
1788, NO. OSO

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with foliage, a mask at the neck, diamond endstone, elaborately coiled serpent indicating to silver regulator plate, two polished steel hammers repeating on blocks secured to inside case back, fusee and chain, cylindrical pillars, *signed and numbered Just. Vulliamy, London, OSO,* plain gilt-metal dust cap
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, blued steel beetle and poker hands
• **Cases:** gold inner, the back with engraved classical urn with *dated monogram LS 1787,* stirrup-form bow with chased leaf-form sides, pulse piece beneath bezel at 5 o'clock • gold outer case centred with cartouche *engraved with the arms and motto of Frederick Irby, third Baron Boston,* surrounded by engine-turned decoration with inset polished roundels, both bezels engraved with scrolls and foliage, both cases *hallmarked 1788 and with maker's mark WQ incuse for William Quinton*

diameter of outer case 53mm, inner case 46.5mm

The arms and motto to the case back are those of Frederick Irby, third Baron Boston who, for 50 years, was Lord of the Bedchamber to King George III. The repeating work is of the Stodgen-type and its action is 'dumb' half-quarter – repeating on blocks rather than a bell to the inside case back. Dumb repeating watches were increasingly fashionable during this period. Vulliamy has used the long-established design for the dial of five minute figures and minute ring, however, the addition of a single dot marks each half-quarter, with twin dots at the quarters. The design and high quality finish of the cock, with its grotesque mask at the neck, and the regulator plate with its serpent indicator, are typical of the maker's work leading up to 1790.

For a note on Justin Vulliamy, see lot 35.

PROVENANCE

Antiquorum Geneva, Professor Thomas Engel Collection, Part 1, 11th November 2001, lot 290

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 297, pl. 183

£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300



Detail showing back of inner case







actual size



38

HENRY BORRELL, MARCO, LONDON

A LARGE SILVER AND UNDER-PAINTED HORN TRIPLE CASED THREE-TRAIN QUARTER STRIKING AND QUARTER REPEATING VERGE COACH WATCH MADE FOR THE TURKISH MARKET
1791, NO. 11848

• **Movement:** gilded full plate, verge escapement, decoratively pierced balance cock engraved with flowers and foliage, a classical urn at the neck, similarly decorated broad foot, diamond endstone, separate barrels for hour/quarter striking and 1/4 repeating trains, going train with fusee and chain, cylindrical pillars, gilt-metal dust cap engraved with foliage, *movement and dust cap signed and numbered Heny. Borrell, Marco, London, 11848*
• **Dial:** white enamel, Turkish numerals, outer minute ring, gold hands, *signed Henry Borrell, Marco, London*
• **Cases:** silver inner, the back engraved with trophies of war, bezels pierced and engraved with scrolling flowers and foliage, stirrup bow with chased leaf-form decoration • silver middle case similarly decorated, the back engraved with trophies of war, pierced bezels engraved with flowers and foliage, inner and mid cases *hallmarked London 1791 and with maker's mark IR incuse for James Richards* • outermost case of under-painted horn to simulate shagreen with decoratively pierced and engraved bezels and piqué decoration

diameter of outer case 130mm, mid case 109mm, inner 91.5mm

In addition to the two trains for going and hour/quarter striking, the movement of this coach watch has a separate, third, quarter repeating train which is operated by depressing the pendant. Two hammers are for striking with a further two for repeating. The three cases are all highly decorative, the outermost is covered with under-painted horn to simulate shagreen. The dial has numerals for both the Turkish and Middle East markets. F. J. Britten in *Old Clocks and Watches and their Makers,* notes that Henry Borrell was based at 15 Wilderness Row.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 305, pl. 190

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500







actual size



actual size

39

PETER LITHERLAND, LIVERPOOL

AN EARLY SILVER PAIR CASED RACK LEVER WATCH
1795 NO. 69

• **Movement:** gilded full plate, rack lever escapement, decoratively pierced and engraved bell shaped balance cock, foot marked *'Patent'*, plain flat balance with *Bosley* regulation, diamond endstone, fusee and chain, cylindrical pillars, *signed and numbered P. Litherland & Co., Liverpool, No. 69*
• **Dial:** white enamel, radial Arabic numerals, outer minute ring, pink gold arrow form hands
• **Cases:** plain silver inner case, aperture to back for winding, regency pendant and bow • plain sliver outer, both cases *hallmarked London 1795* and with *maker's mark JW incuse for Joseph Wilkes*

diameter of outer case 55 mm, inner 47 mm

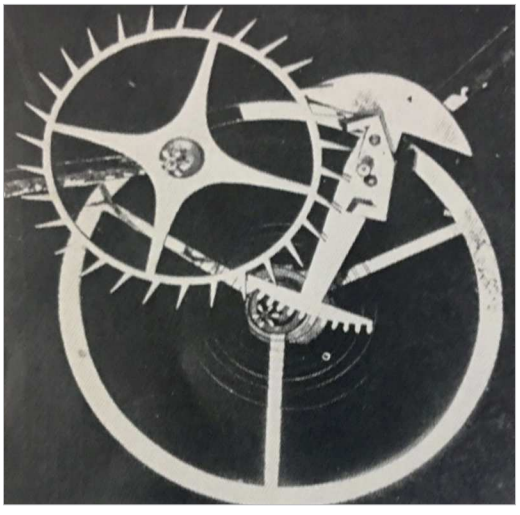
Peter Litherland (1756 - 1804) was born in Warrington and in 1791 took out his first patent for the rack lever escapement. In the introduction to his second patent of 1792, he wrote: *"...an entire escapement to be applied to watches...for use on sea or land...producing greater certainty of time than any hitherto invented being more simple and less likely to be out of repair...especially for ascertaining the longitude at sea at much less expense than those now used"*. Hallmarked for 1795 and numbered 69, this is very early example of the rack lever. Litherland died in 1804 but rack lever watches continued to be made for another 30 years or so by a variety of different makers including Roskell, predominantly in Lancashire. Further information on Peter Litherland and the rack lever can be found by the following authors in the corresponding *Antiquarian Horology* issues: Vaudrey Mercer, June 1962; Dr R. Kemp, June 1985; G. C. Crabtree, March 1986.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 307, pl. 192

£ 1,500-2,500
€ 1,800-3,000 US$ 1,950-3,250





Rack lever escapement courtesy of The George Daniels Educational Trust



actual size

40

JAMES RYLAND, ORMSKIRK

A GILT-METAL PAIR CASED DEAD-BEAT CENTRE SECONDS VERGE WATCH WITH DEBAUFRE-TYPE ESCAPEMENT AND STOP SLIDE
CIRCA 1783, NO. 216

• **Movement:** gilded full plate, decoratively pierced balance cock engraved with flowers, foliage and a bird at the neck, flat steel balance, the pyramidal shaped pallets cut through, each with impulse face and banking piece between, numbered regulation scale, fixed barrel, square baluster pillars, stop lever activating whip on escape wheel, *signed and numbered Jas. Ryland, Ormskirk, 216*
• **Dial:** white enamel, Roman numerals, arcaded outer minute/seconds ring, gold hands, steel centre seconds
• **Cases:** plain gilt metal inner and outer cases, start/stop lever beneath bezel at 9 o'clock, the inner with winding aperture to back and *maker's mark V incuse*

diameter of outer case 48mm, inner case 41mm

A similar watch by James Ryland, numbered 275 and hallmarked for Chester 1783, was sold at Sotheby's London, 21st November 1960, lot 138. James Ryland is noted by Brian Loomes in *Watchmakers and Clockmakers of the World* as active between 1786 and his death in 1803.

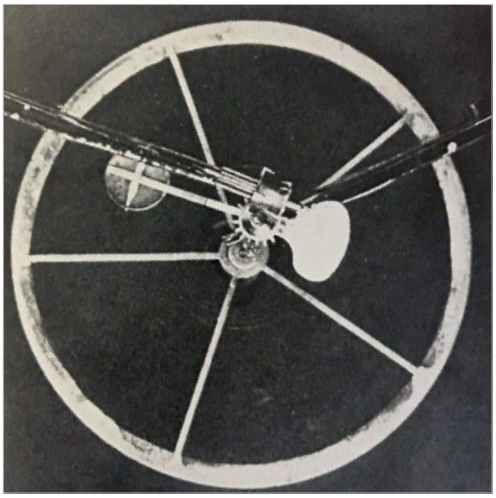
The Debaufre escapement is a dead-beat frictional rest escapement invented by the London maker Peter Debaufre in about 1704. Makers in and around Ormskirk, Lancashire, revived its use in the latter part of the 18th century, also using a variation of the escapement tried by Henry Sully in about 1721-1722. Examples of these watches are often referred to as 'Ormskirk verges'.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 289, pl. 177

£ 3,000-5,000
€ 3,550-6,000 US$ 3,900-6,500





Debaufre escapement courtesy of The George Daniels Educational Trust



actual size

41

GEORGE JOHNSON, LONDON

A TRIPLE CASED SILVER AND SHAGREEN VERGE WATCH MADE FOR THE TURKISH MARKET
1798, NO. 7584

Movement: gilded full plate, verge escapement, decoratively pierced balance cock engraved with foliage, an urn at the neck, Turkish numeral regulation plate, crested Egyptian pillars, fusee and chain, *signed and numbered Geoe. Johnson, London, 7584*
Dial: white enamel, Turkish numerals, outer minute ring with Turkish figures, gold beetle and poker hands, *signed George Johnson, London*
Cases: plain silver inner and mid cases • outer shagreen protective case with piqué decoration, inner and mid cases *hallmarked 1798* and with *maker's mark WL incuse with stag above for William Linsley*

diameter of outer case 69mm, mid case 58mm, inner case 48.5mm

A handsome triple cased watch made for the Turkish market, the outer case is unusually made of green-dyed ray skin, rather than the more traditional tortoiseshell covering. Interestingly, the movement pillars are crested Egyptian in design, such as one might expect to find at the beginning of the century, though very much smaller in size.

PROVENANCE

Phillips London, 26th September 1995, lot 73

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 318, pl. 199

£ 1,500-2,500
€ 1,800-3,000 US$ 1,950-3,250







actual size

42

DAVID READ, GLASGOW

A PINK GOLD PAIR CASED CYLINDER WATCH WITH STOP SLIDE PRESENTED TO THE ANATOMIST AND SURGEON ALLAN BURNS
1806, NO. 1807

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced balance cock engraved with scrolling foliage, a bust in profile at the neck, fusee and chain, cylindrical pillars, gilt-metal dust cap, *signed and numbered David Read, Glasgow, 1807*
• **Dial:** white enamel, Arabic numerals, outer minute ring, subsidiary seconds with radial Arabic numerals at the quarters interspersed by stars, elaborate gold moon hands
• **Cases:** plain gold inner, stop slide beneath the bezel between 8 and 9 o'clock, regency pendant • gold outer case with *presentation inscription indistinctly signed 'Diarie[?] scupsit'*, both cases *hallmarked Chester 1806* and with *maker's mark JW incuse for Joseph Wickes*

diameter of outer case 56mm, inner case 50.5mm

The case back is beautifully engraved with a signed dedication inscription to the anatomist and surgeon Allan Burns (18th September 1781- 22nd June 1813). The watch was presented to Burns on 29th April 1807 by his first class at Glasgow where he was a lecturer on anatomy. He was clearly an inspirational figure and was only 25 years old at the time of the watch's presentation. Burns died young just a few years later, but not before the publication of his works: *"Observations on Diseases of the Heart"* and *"Observations on the Surgical Anatomy of the Head and Neck"* which were published in 1809 and 1812 respectively – the latter work provides a brief but interesting biography.

Although the movement is signed by David Read of Glasgow, (recorded Hutcheson St., Glasgow, 1805-1818) its style and finishing suggests Read ordered it from the Lancashire trade. Indeed, the cases are hallmarked for Chester where many Liverpudlian case makers marked their wares.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 344-345, pl. 219



£ 3,000-5,000
€ 3,550-6,000 US$ 3,900-6,500





George Spencer, 4th Duke of Marlborough (1738-1817)
Photo © Historic Royal Palaces
Bridgeman Images

43

JUSTIN VULLIAMY, LONDON

A RARE AND VERY FINE GOLD PAIR CASED DUMB QUARTER REPEATING CENTRE SECONDS DUPLEX WATCH WITH STOP SLIDE
MOVEMENT CIRCA 1804, NO. ZXU, CASES CIRCA 1780

• **Movement:** gilded full plate, duplex escapement, three-arm balance with gold compensation screws, off-set bi-metallic spiral compensation, decoratively pierced balance bridge engraved with scrolling foliage, repeating on blocks to the inside case back, fusee and chain, cylindrical pillars, gilt-metal dust cap with aperture to reveal bridge cock, *movement signed and numbered Vulliamy, London, zxu*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, centre seconds, skeletonised heart-shaped hands
• **Cases:** plain gold inner, stop slide to the bezel at 3 o'clock, winding aperture to back • gold outer case chased and *engraved with the crest of George Spencer, the fourth Duke of Marlborough,* outer case with *Justin Vulliamy* watch paper bordered with equation calendar.

diameter of outer case 52.5mm, inner 45mm

The back of the outer case has the crest of George Spencer (1738-1817), fourth duke of Marlborough, together with the Order of the Garter and motto in relief. A surviving Vulliamy day book records that the movement, dial and hands were sold to the Duke on 31st January 1804 and fitted, according to his request, to previously supplied cases. At the same time, the old movement was fitted to a new case for a total of 120 guineas. A search made by Roger Smith into Vulliamy's records held at the Public Record Office - the extant day books start in the 1790s - revealed the entry [C104/58/1, Day Book 31] which describes the movement, stating that it included *"one of the best coiled thermometers,"* this is visible to the backplate and is a bi-metallic spiral compensation. Vulliamy abandoned the spiral system of compensation soon after this watch was made and continued to use a U-shaped curb.

The Duke of Marlborough took a keen interest in science. In 1786, he was made a fellow of the Royal Society, and indeed would have enjoyed owning a watch with this advanced mechanism. He perhaps had a sentimental attachment to the old case, hence was keen to be able to use it with his latest watch acquisition.

PROVENANCE

George Spencer, the fourth Duke of Marlborough
Plaut Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 338-339, pl. 214

£ 30,000-50,000
€ 35,500-59,500 US$ 38,700-64,500


LONDON





actual size

44

LP

GEORGE MARGETTS, LONDON

A VERY RARE AND FINE SILVER CYLINDER WATCH WITH TIDAL DIAL, ANNUAL CALENDAR AND ASTRONOMICAL INDICATIONS
1802, NO. 1317

• **Movement:** gilded full plate, cylinder escapement, decoratively pierced and engraved balance cock, grotesque mask at the neck, flat balance, diamond endstone, fusee and chain • *movement signed and numbered Margetts, London, 1317*
• **Dial:** astronomical dial with white enamel ground, dial indications advancing clockwise (except fixed mean time dial with Roman numerals, blued steel north indicator and two parallel parabolas) tidal dial indicating tides at eight ports: Portsmouth, London, Hull, Yarmouth, Dover, Downs (a safe anchorage point in the English Channel), Plymouth and Dublin, the moon hand indicating its latitude together with its position in the Zodiac and declination in degrees on the nearest calibration of the main dial, dial edge with annual calendar read against sun hand which also indicates sun's declination and position in the Zodiac, observer's horizon indicated by tangential parabola, space between it and inner parabola is astronomical twilight zone, viewed in area of dial enclosed by them is rise, southing and fall of constellations
• **Cases:** plain silver inner, aperture for winding to back • outer case plain, both cases *hallmarked London, 1802 and with maker's mark IR incuse for James Richards*

diameter of outer case 57mm, diameter of inner 50mm

Four or five astronomical watches of this type by Margetts are known, including no. 311, hallmarked 1783, which belonged to the Royal Institution (sadly stolen some years ago), together with two large tripod mounted timepieces (nos. 341 & 342). The astronomical register of the present watch (no. 1317) is not dissimilar to Margetts no. 312 (see: Sotheby's London, Celebration of the English Watch Part II, 7th July 2016, lot 40) but it is a very much smaller watch and with slightly fewer indications. Indeed, no. 1317 is a remarkable exercise in miniaturisation and must have presented a formidable challenge, not only to those involved in making the movement, but also the dial.

The late Dr. George Daniels made a detailed examination of the Royal Institution's astronomical watch, Margetts no. 311, and published an article in Antiquarian Horology (No. 6, Vol. 6, March 1970). The gearing beneath the dial for the astronomical indications of the present watch (no. 1317), are similar to those of no. 311 which is illustrated and described in the aforementioned article. In his article, Daniels noted that although the astronomical information that Margetts' watches gave was remarkably accurate, their usefulness would always have been limited due to the incorporation of the cylinder escapement, which would inevitably have allowed considerable errors in mean time to accumulate.

It is not certain for whom these astronomical watches were intended, F. J. Britten in his book *"Old Clocks and Watches and their Makers"*, suggested that they were made as presentation pieces for captains within the East India Company. However, as George Daniels wrote: *"It should be remembered that in the late 18th century navigation was a hotly discussed and fashionable scientific subject. The motions of the heavenly bodies are basic to the subject and Margetts was, no doubt, astute enough to realise that watches would appeal to those gentlemen of scientific bent who could afford to indulge their fancy with an expensive oracle"* (see op. cit. p. 351).

For a note on George Margetts, see lot 45.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 335, pl. 211

£ 70,000-80,000
€ 83,000-95,000 US$ 90,500-104,000


NORTH 23½ DECLINATION.
10 CAN 20
10 JUN 2/0
10 JUL 2/0
10 LEO 20
1/0 AUG 2/0
10 GEM 20

45

LP

GEORGE MARGETTS, LONDON

AN EXTREMELY RARE FRAMED ASTRONOMICAL ROTULA
CIRCA 1779, NO. 128

• Layered three-dimensional paper with rotational indications *inscribed*: to the top corners: "*A table of the Mean Time, of New Moon in January new stile from 1763, to 1910*" to the lower corners: "*The New Invented Astronomical Rotula for shewing the rising & setting of the sun, moon and stars, with the time of new moon and full moons and eclipses for 6000 years before or after any year of the 18th century, by George Margetts,*" *along the base the dedication:* "*To his Grace the Duke of Marlborough, this Astronomical Rotula is by Permission, most humbly dedicated by his Grace's most humble servant*" with, beneath this to the left *"No. 128"* and to the right *"George Margetts, No. 12 Ludgate Street,"* printed at the lower edge of the zodiac ring the engraver: "*T. Blake, fculp, No. 53, Shoe Lane, Holborn*"

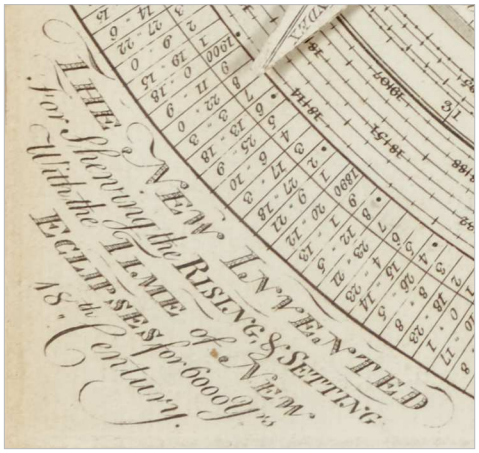
dimensions framed 385mm x 420mm

Astronomical rotulas by Margetts are exceptionally rare, another, although incomplete example, numbered 110, belongs to the Royal Scottish Museum. As much a mathematician as a horologist, George Margetts was born in Woodstock, Oxfordshire on 17th June, 1748. It is thought that he was apprenticed as a clockmaker locally, perhaps working for the first 10 years of his career close to Woodstock. Margetts was made free of the Clockmakers' Company in 1779, by which time he had presumably moved to London. He was elected to the Livery of the Clockmakers' Company in 1799. Margetts, was a petitioner to the Board of Longitude on several occasions, with the goal to secure funds for his various projects that related to finding Longitude and improvements in astronomy. The Board did grant him some funding as did the East India Company. In 1789, 90 and 93, he published two volumes of tables "*...containing the True Horary Angle with the Altitudes of the Sun, Moon and Stars..*" and a logarithmic rotula to accompany them. Though little is known about his life, he remains remembered for his astronomical watches and eight-day chronometers. Margetts died at home in 1804 after a time spent in St. Luke's lunatic asylum. For further information on Margetts, see Anthony J Turner, "*New Light on George Margetts*", Antiquarian Horology, vol. VII, no. 4, 1971, pp. 304-316 and Anthony G. Randall, *The Time Museum Catalogue of Chronometers*, 1992, pp. 234-240. For an example of a George Margetts' astronomical watch, see lot 44.

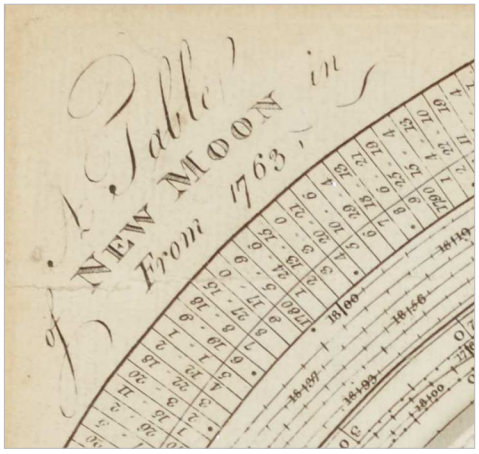
LITERATURE

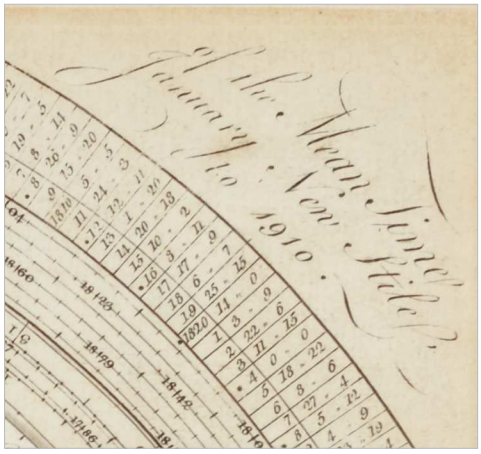
Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 270-271, pl. 164

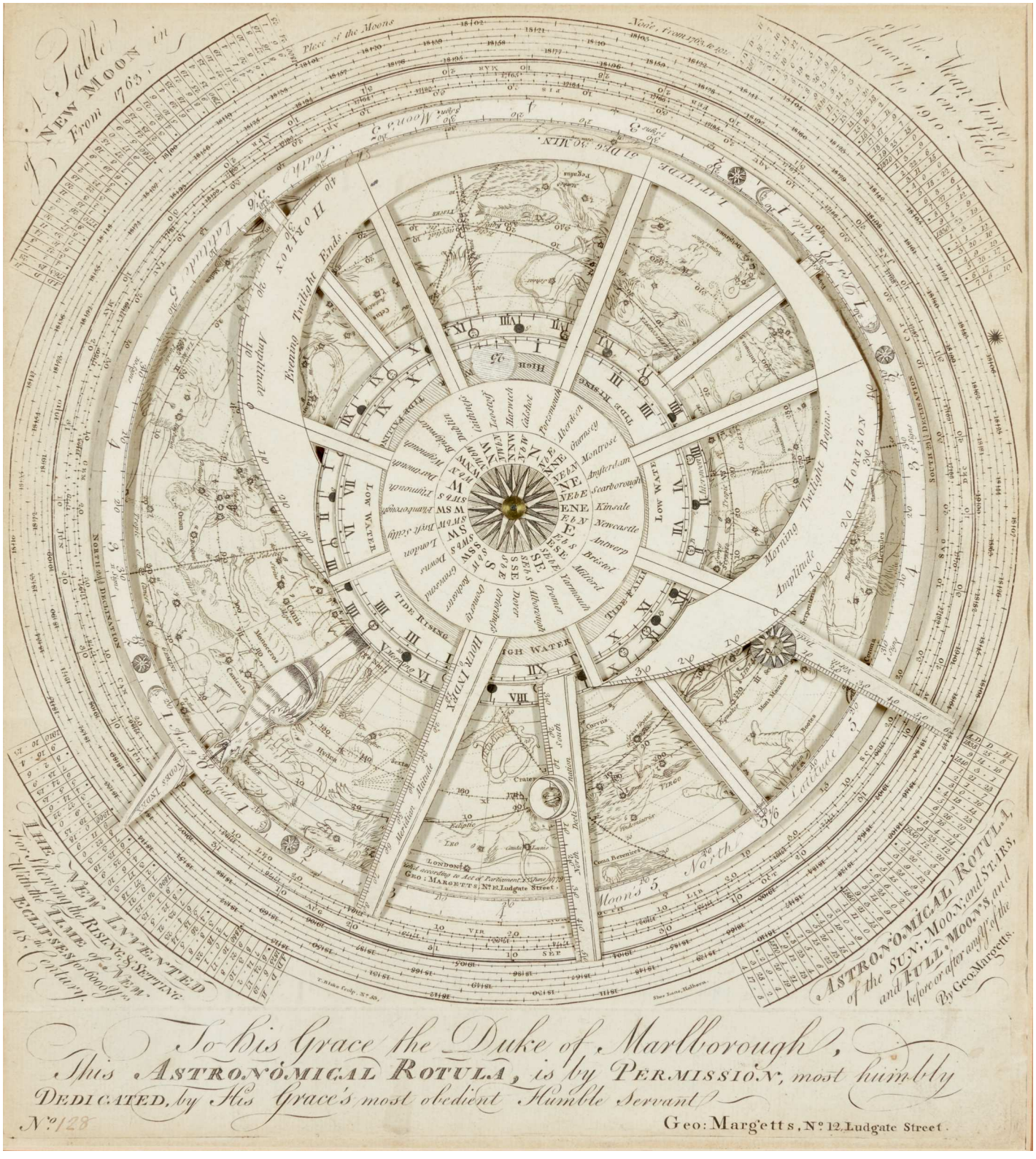
£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300










A Table of the New Moon in From 1763,
A Table of the Mean Time of New Moon from January 1, 1910, to
ASTRONOMICAL ROTULA,
of the SUN, MOON, and STARS,
and FULL MOONS, and
before or after any of the
By Geo. Margetts.
To His Grace the Duke of Marlborough,
This ASTRONOMICAL ROTULA, is by PERMISSION, most humbly
DEDICATED, by His Grace's most obedient Humble Servant
Geo: Margetts, No 12 Ludgate Street.
No 128
Geo: Margetts, No 12 Ludgate Street.
Morning Twilight Begins
Morning Twilight Ends
Evening Twilight Begins
Evening Twilight Ends
HIGH WATER
LOW WATER
TIDE RISING
TIDE FALL
Amplitude
Latitude
Horizon
North
Moons





Portrait of John Arnold

46

JOHN ARNOLD, LONDON

A FINE POCKET CHONOMETER OF "THE BEST KIND" NOW WITH SPRING DETENT ESCAPEMENT AND 'Z' BALANCE AND IN SILVER CONSULAR CASE
MOVEMENT CIRCA 1778-1799, CASE 1799, NO. 45

• **Movement:** gilded full plate, spring detent escapement, decoratively pierced and engraved balance cock, diamond endstone, 'Z' balance, gold helical spring, *signed John Arnold, Invt. et Fecit, No. 45*
• **Dial:** white enamel, Roman numerals, outer Arabic minute ring, subsidiary seconds, blued steel hands, *signed and numbered Arnold, 45*
• **Case:** plain silver consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1799* and with *maker's mark DW incuse for Daniel Walker*

diameter 59mm

John Arnold used the pivoted detent escapement up to 1782 and the spring detent thereafter. No. 45 is among the first 20 pocket chronometers by Arnold to survive. He and his son were in the habit of updating their early works and, indeed, only one with a lower number - no. 1/36 now in the National Maritime Museum - survives unrestored and in its original condition. The dial, style of signature and hands are characteristic of the period around 1800. It would seem likely that when, probably John Roger Arnold (Arnold senior died in 1799) replaced the dial and case, he changed the pivoted detent escapement and what was almost certainly a 'double T' balance for a spring detent and a 'Z' balance - indeed, Arnold no. 43 which may be found in the Patek Philippe Museum [inventory S-706], has a 'double T' balance. Subsequent to the publication of Vaudrey Mercer's book in 1972, the present watch has often been confused with Arnold's marine timekeeper, also numbered 45, the latter having served on board HMS *Providence*.

Born in Cornwall, John Arnold (1736-1799) is one of England's most famous and important watchmakers. Initially apprenticed to his father, a Clockmaker from Bodmin, John Arnold almost certainly worked for a time as a gunsmith with his Uncle, William (see Vaudrey Mercer, *John Arnold & Son*, p.4). In the mid 1750s, John Arnold travelled to Holland where he continued work as a watchmaker's assistant and it is here that he learnt German which doubtless proved a great asset in his later connections with King George III's court. In 1762 he moved to London and shortly thereafter presented a repeating watch mounted on a ring to King George III. The watch created a sensation and was widely reported upon with details included in the "*Annual Register*" for 1764 and the "*Gentleman's Magazine*" of the same year. It has been suggested by several researchers, including Cedric Jagger in his book Royal Clocks, that John Arnold was encouraged by King George III to "enter the 'longitude' arena" and make an accurate timekeeper for use at sea. Arnold's first attempt at a marine timepiece was completed in 1768 and presented before the Board of Longitude in 1770. Arnold realised that a detached escapement would be highly desirable and this led him to invent his early detached escapement in c.1770, followed by his spring detent (which bears his name) in c.1782. To overcome isochronal variation, Arnold took out a patent for a helical spring in December 1775 and used this with his 'double T' and 'double S' balances. In 1787 he took his son, John Roger Arnold, into partnership, changing the business name to 'Arnold & Son', which was retained until his death. A detailed examination of the life and work of John Arnold is given in Vaudrey Mercer's definitive work on the maker entitled *John Arnold & Son*, published by the Antiquarian Horological Society in 1972.

PROVENANCE

Sir John Prestige to Percy Webster, circa 1945
Percy Webster to 5th Baron Harris, Belmont Park, 1945
5th Baron Harris to Camerer Cuss, 1971
Private Collector to Bobinet Ltd and circa 1993 to private collector

LITERATURE

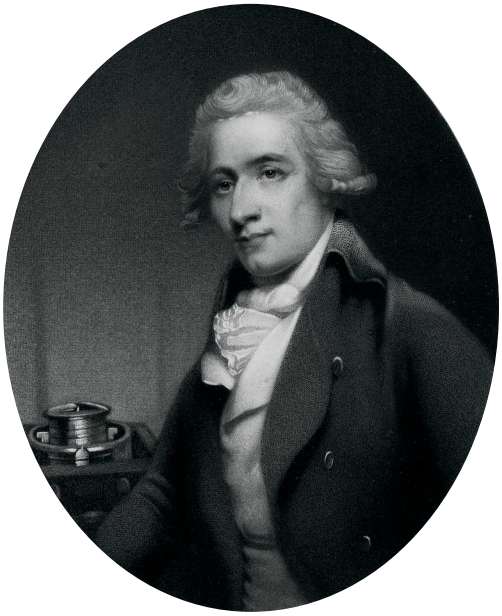
Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 273, pl. 167
Vaudrey Mercer, *John Arnold & Son*, 1972, p. 210
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862*, 1997, pp. 67-68
Antiquarian Horology, No. 4, Vol. 7, Sept. 1971, p. 275 (Camerer Cuss advertisement)
Antiquarian Horology, No.6, Vol. 20, Summer 1993, p. 491 (Bobinet advertisement)

£ 15,000-20,000
€ 17,800-23,700 US$ 19,400-25,800


John Arnold



actual size



Portrait of Thomas Earnshaw

47

LP

THOMAS EARNSHAW, LONDON

AN EXCEPTIONALLY FINE GOLD PAIR CASED POCKET CHRONOMETER
1801, NO. 626/3069

• **Movement:** gilded full plate, spring detent escapement, decoratively engraved balance cock, two-arm bi-metallic balance with wedge shaped weights, limiting bars and timing screws, blued steel helical spring, diamond endstone, cylindrical pillars, fusee and chain, *signed and numbered Thos. Earnshaw Invt. et Fecit, London, No. 626/3069*
• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold hands, *signed and numbered Thomas Earnshaw, Invt et Fecit, No. 626*
• **Cases:** plain gold inner and outer cases, long pendant and D-shaped bow, both cases *hallmarked London 1801* and with *maker's mark TC with axe above incuse for Thomas Carpenter*

diameter of outer case 59.5mm, inner case 52.5mm

An extremely handsome pocket chronometer, this is a classic Earnshaw that illustrates the excellent quality and finish the maker lavished on his finest watches. The movement of the present watch, no. 626/3069, with the exception of its finish, is to the same specification as Earnshaw no. 487/2828, see: Sotheby's, *Celebration of the English Watch Part II*, 7th July 2016, lot 48. Both 487/2828 and the present watch have the same dial and hands and the cases are by the same makers, the difference being that 487/2828 is screwed into the inner case, whereas the movement of the present lot is hinged to the inner and thus can be 'swung' out.

For a note on Thomas Earnshaw and his spring detent escapement, see lot 50.

PROVENANCE

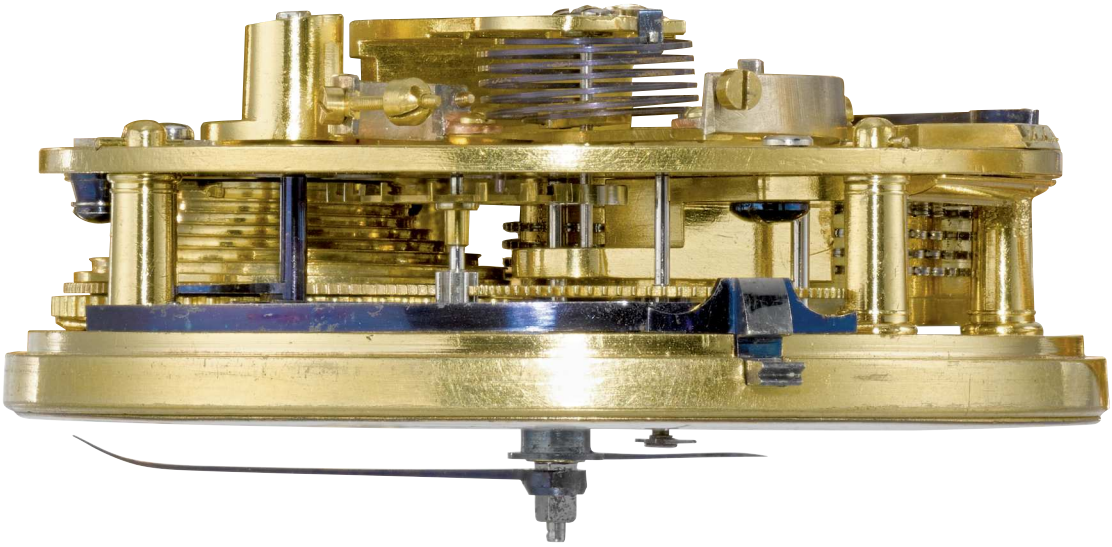
Knowles-Brown Collection

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 325, pl. 205
T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches,* 1976, p. 164, pl. 96
T.P. Camerer Cuss, *The Country Life Book of Watches,* 1967, p. 70, pl. 80
Anthony G. Randall, *The Time Museum Catalogue of Chronometers,* 1991, p. 146

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700


London
3069
Tho.s Earnshaw Inv.t et Fecit No. 629



48

LP

JOHN ARNOLD & SON, LONDON

A FINE GOLD CONSULAR CASED POCKET CHRONOMETER
"OF THE SECOND KIND"
1802, NO. 471/772

• **Movement:** gilded full plate, spring detent escapement, decoratively pierced and engraved balance cock with blued steel stud arm, 'Z' balance, blued steel helical spring, diamond endstone, *signed John Arnold & Son, London, Invt. et Fecit, No. 471/772*
• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel spade hands, *numbered 471*
• **Case:** plain gold consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1802* and with *maker's mark DW incuse for Daniel Webb*

diameter 56mm

The movement of this watch is signed with the partnership name *John Arnold & Son*, which was in use from about 1787. This is a typical small chronometer from the 4th series which were termed "*Of the Second Kind*"; within this series, the fractional numbers to the backplate differ from one another by 301. If the movement was finished in order with the rest of the series, it would have been completed around 1794. It is possible that it remained in stock and was completed after the series was finished, or was completed in sequence and a new case fitted by Arnold some eight or so years later; the owner may, for example, have wished to upgrade from a silver to a gold case. The design of the case follows the general pattern of those in the series although is arguably rather finer and more substantial.

PROVENANCE

Sotheby's Geneva, 13th November 1990, lot 427

LITERATURE

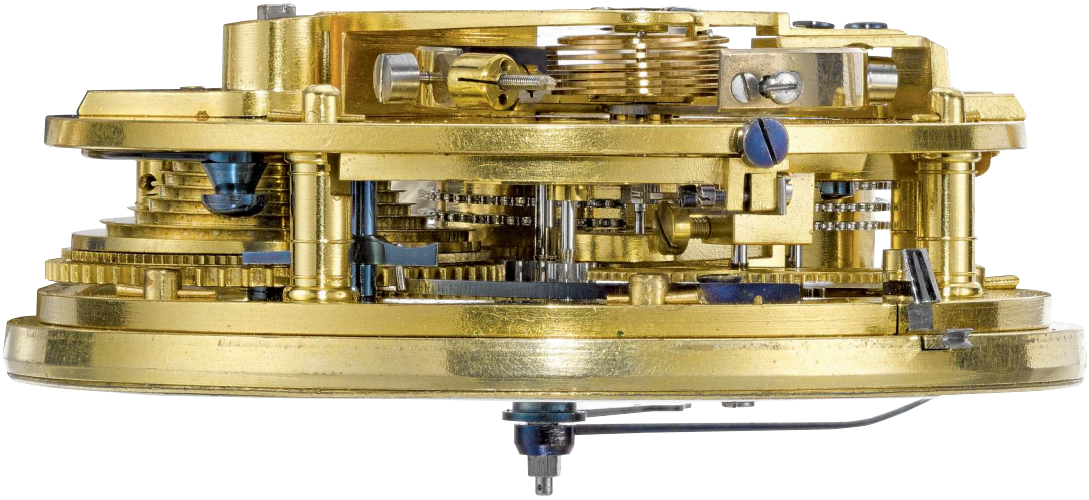
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862, 1997,* pp. 181-182

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700



actual size


Arnold
Fec.t



49

MCC

JOHN ROGER ARNOLD, LONDON

A FINE AND LARGE SILVER CONSULAR CASED POCKET CHRONOMETER
1802, NO. 1869

• **Movement:** gilded full plate, *Earnshaw-type* spring detent escapement, balance cock decoratively engraved with a griffin and foliate scrolls, 'Z' balance, gold helical spring, diamond endstone, *signed Jn. R. Arnold, London, Invt. et Fecit No. 1869*
• **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds, blued steel hands, *signed and numbered Arnold 1869*
• **Case:** plain silver consular case, the back opening to reveal fixed cover with winding aperture, inner and outer backs both *hallmarked London, 1802* and with *maker's mark TH in rectangular cameo for Thomas Hardy,* inner cover *numbered 1869*
• **Deck box:** *later* three-tier mahogany box with key

diameter 61mm

In his book *John Arnold & Son*, Vaudrey Mercer lists the present chronometer and notes the fact that this watch has an Earnshaw escapement is "*certainly a surprise, since at this time Earnshaw was demanding a reward for his escapement"* [See op. cit. p. 157]. Nevertheless, it would have been prudent for John Roger to use Earnshaw's version from time to time, if only to reaffirm his claim that the basic concept was his father's invention.

Cecil Clutton included this watch in his book "*Collector's Collection"* where he notes that he gave the chronometer to George Daniels who "*took it to task after which it ran for 2 1/2 weeks +2 and -2 seconds a day."* Clutton also notes that, in his opinion, this chronometer is "*of the highest quality, fully equal of anything executed in the life-time of John*." This watch is one of three or four watches recorded where Arnold has fitted an Earnshaw type of spring detent escapement to one of his movements. It is otherwise typical, with a 'Z' balance, gold helical spring, standard signature and a griffin displayed on the cock. The four-arm escape wheel follows Earnshaw's early tooth profile but made in the Arnold manner where much more of the wheel has been cut away for lightness. The detent is typically Arnold (only the reverse of normal) and has a side fitting jewel. The detent mounting is similar to Earnshaw's, consisting of a brass arm and block for depth adjustment, but half of the block pivots on a rivet, with two pairs of opposing screws for the left/right adjustment.

PROVENANCE

Cecil Clutton, England
Sotheby's New York, 21 February 1996, lot 616
Christie's London, 2nd July 2004, lot 30

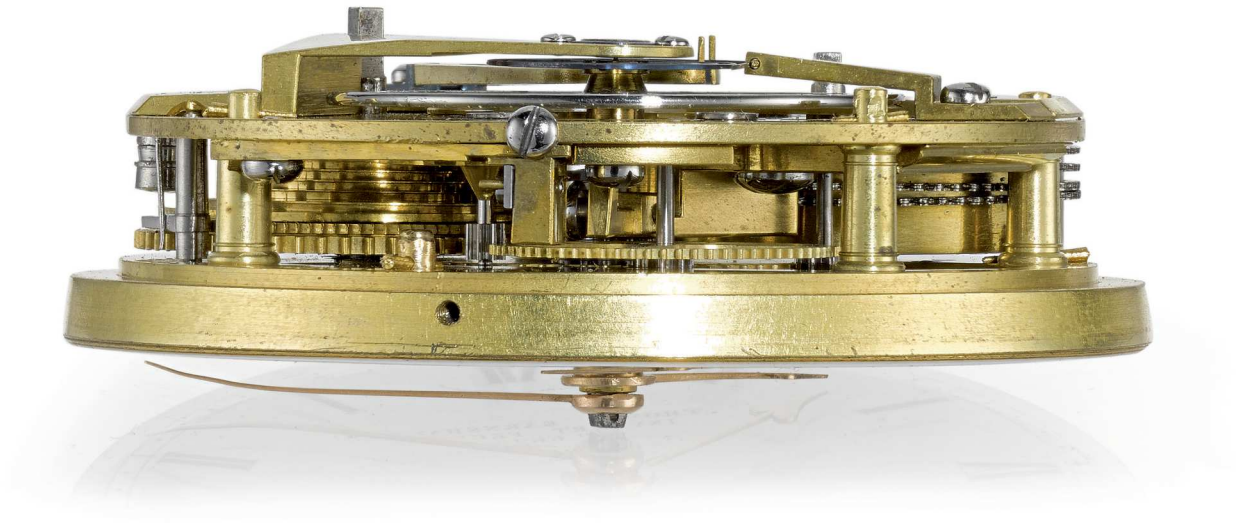
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 330-331, pl. 208
Vaudrey Mercer, John *Arnold & Son,* 1972, pp. 157, 213
Hans Staeger, *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham, 1763-1862, 1997,* pp. 211-212
Cecil Clutton, *Collectors' Collection,* 1974, pp. 30-32, pls. 11a-b
Cecil Clutton & George Daniels, *Watches,* 1965, pls. 380-381
Cecil Clutton, *Visits to Collections,* Antiquarian Horology, No. 5, Vol. 2, December 1957, p. 86-87, fig. 1

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400




Arnold
1869



50

THOMAS EARNSHAW, LONDON

A FINE GILT-METAL PAIR CASED POCKET CHRONOMETER WITH SUGAR TONGS COMPENSATION
CIRCA 1803, NO. 662/3114

• **Movement:** full plate, spring detent escapement, flat three-arm steel balance, spiral hairspring, sugar tongs bi-metallic compensation, fusee and chain, cylindrical pillars, *signed and numbered T. Earnshaw, Invt. et Fecit, 662/3114*
• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, gold hands, subsidiary seconds with Arabic numerals, *signed and numbered Thomas Earnshaw, Invt. et Fecit, No. 662*
• **Cases:** plain gilt metal cases, the inner with winding aperture to back, inner case with *maker's mark TC with axe above incuse for Thomas Carpenter*
• **Deck box:** *later* three-tier mahogany box containing keys

diameter of outer case 59mm, inner case 52mm

Studying the numbering sequence prepared by Anthony Randall and published in his book, *The Time Museum Catalogue of Chronometers,* the present watch can be dated more or less exactly to 1803. Thomas Earnshaw claimed to have invented the spring detent escapement in 1781, after he discovered inherent issues with the oiled pivots of the pivoted detent escapement. Previously collaborating with Brockbanks for the construction of chronometers with the pivoted detent escapement, Earnshaw and Brockbanks had a disagreement and Earnshaw approached Thomas Wright with the designs of his new escapement. At the time, Thomas Wright was watchmaker to King George III and, as Earnshaw lacked funds to apply for the one hundred guinea patent for his invention, the pair entered an agreement whereby Wright would apply and pay for the patent in his name. Earnshaw would then make movements for any other watchmakers who ordered them, adding a one guinea fee payable to Wright to cover the patent cost. The patent, no. 1354, was filed in 1783. Earnshaw listed names of makers for whom watches were made under this agreement and these included: Barraud, Frodsham, Margetts and Vulliamy. For a discussion of Earnshaw's patent see: Rupert T. Gould, *The Marine Chronometer*, Chapter VIII, pp. 189-193.

From around the mid-1790s, Earnshaw fitted his chronometers with plain steel balances, spiral springs and 'sugar tongs' bi-metallic compensation (although he also continued to use the combination of compensation balance and helical spring). The arms of the 'sugar tongs' embrace the outer coil of the spring, altering their shape and length, the curved ends moving closer together or further apart with changes in temperature, thus compensating for the effect caused by these changes on the balance and spring. The timekeeping may not have been so constant, but the balance was lighter and the pivots therefore less susceptible to damage. This set-up would also have made the watch easier to regulate as compared to chronometer balances with timing screws. Shortly before 1800, Earnshaw ceased gilding the plates and blueing the steel parts of many, although not all, of his movements.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 336, pl. 212

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400


London


THOMAS EARNSHAW
INVT ET FECIT
Nº 662
60
10
20
30



51

ELLICOTT & COMPANY, LONDON

A FINE GOLD PAIR CASED POCKET CHRONOMETER
1803, NO. 9001

• **Movement:** gilded full plate, *Earnshaw-type* spring detent escapement, decoratively engraved balance cock, a mask at the neck, *Pennington*-type 'double T' balance with two brass arms and two bi-metallic rims each carrying curved brass piece and with limiting screws at each end, blued steel helical spring, *Pennington*-type gold escape wheel, diamond endstone, fusee and chain, cylindrical pillars, *signed Ellicott & Comp. Royal Exchange, London, No. 9001*
• **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds with Arabic numerals, gold hands, the hour with heart-shaped head, *signed Ellicott & Compy., Royal Exchange*
• **Cases:** plain gold inner case, back with winding aperture
• plain outer case, pendant with d-shaped bow, *both cases hallmarked London 1803* and with *maker's mark IM incuse for James Marson or Macklin*

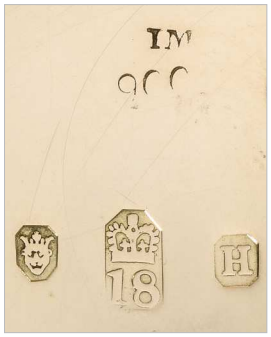
diameter of outer case 56.5mm, inner case 51mm

Shortly before 1803, Edward Ellicott the younger sought to bring in fresh blood to his business and the name style changed to Ellicott & Company. By about 1806, James Taylor had been adopted as a partner and from this time until c.1818, the firm's watches were inscribed Ellicott & Taylor, London (see: David Thompson, *The Watches of Ellicots of London, Part I,* Antiquarian Horology, Summer 1997). The movement in this watch is of particularly high quality and is unusually slim for a chronometer of the period. The double 'T' compensating balance is of a type generally accredited to Robert Pennington. This, and the fact that the Earnshaw-type detent escapement has Pennington's unusual gold escape wheel and depth adjustment, strongly suggests he was Ellicott's supplier. Further information on the Pennington balances can be found in Vaudrey Mercer's article: *The Penningtons and their Balances,* Antiquarian Horology, Vol. 12, No. 5, March 1981, pp. 514-522

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 337, pl. 213
David Thompson, *The Watches of Ellicotts of London Part II,* Antiquarian Horology, No. 5, Vol. 23, Autumn 1997, p. 431
Antiquarian Horology, No. 5, Vol. 18, Spring 1990, p. 472 (illustrated)

£ 15,000-20,000
€ 17,800-23,700 US$ 19,400-25,800




Royal Exchange
LONDON
Ellicott & Comp
No 9001


ELLICOTT & COMP.
ROYAL EXCHANGE

actual size



52

JAMES MONTAGUE, LONDON

AN UNUSUAL SMALL GOLD HALF-HUNTING CASED VERGE WATCH
1810, NO. 162

• **Movement:** gilded full plate, verge escapement, decoratively pierced and engraved balance cock, a mask at the neck, diamond endstone, flat steel three-arm balance, *Bosley-form* regulation, fusee and chain, cylindrical pillars, *signed and numbered Montague, London, no. 162*
• **Dial:** white enamel, outer chapter ring with Roman numerals, inner with Arabic numerals visible through the cover, each chapter with minute ring, aperture for winding at 4 o'clock
• **Case:** plain gold case, the cover with glazed central aperture, Regency pendant with push for opening front cover, case *hallmarked London 1810* and with *maker's mark WJ incuse for William Jackson*

with a small engine-turned gold key

diameter 38mm

The small size of this watch would suggest that it was almost certainly intended for use by a lady, comparatively few such watches were made before the 1820s.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 348, pl. 222

£ 1,200-1,800
€ 1,450-2,150 US$ 1,550-2,350



53

JOHN COHAN, LIVERPOOL

A RARE AND MASSIVE SILVER OPEN-FACED LEVER WATCH WITH STOP SLIDE
1833, NO. 301

• **Movement:** gilded full plate, *Massey* lever escapement with *Type II* roller, decoratively engraved balance cock marked *Detach'd*, ruby endstone, mono-metallic balance with blued steel screws, fusee and chain with maintaining power, cylindrical pillars, *signed and numbered John Cohan, Liverpool, no. 301*
• **Dial:** off-white enamel, Roman numerals, outer minute ring, subsidiary seconds with Arabic numerals, gold spade hands, *signed John Cohan, Patent Lever Watch Manufacturer, Liverpool*
• **Case:** massive plain silver case, the hinged back opening to reveal fixed cuvette with winding aperture, stop slide beneath bezel at 5 o'clock, plain ring pendant, inner and outer backs *hallmarked Chester 1833, inner* with *maker's mark RL in cameo for Richard Lucas*

diameter 109mm

This extremely large and very heavy watch may well have been made as a coach watch, although it is also possible that it was intended for marine or land survey purposes, or simply a large portable timepiece. It appears that a marine chronometer *ébauche* has been used, this is perhaps unsurprising since Cohan is recorded as a chronometer maker at 15 Cannon Place, Liverpool, and the plates are both thick and weighty.

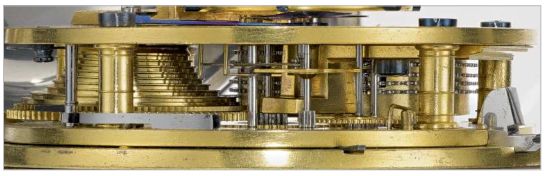
PROVENANCE

Christie's South Kensington, 25th November 1998, lot 42

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 396, pl. 249

£ 3,000-5,000
€ 3,550-6,000 US$ 3,900-6,500




John Cohan


JOHN COHAN.
PATENT LEVER WATCH
MANUFACTURER.
LIVERPOOL.
60
10
20
30
40
50

actual size



actual size

"D. & W. Morice the excellence of whose work is insufficiently recognised"

CLUTTON & DANIELS, WATCHES, P. 68

54

DAVID & WILLIAM MORICE, LONDON

A RARE GOLD CONSULAR CASED CYLINDER WATCH WITH BLACK ENAMEL DIAL
1818, NO. 5264

• **Movement:** gilded full plate, cylinder escapement, plain flat three-arm balance, decoratively engraved balance cock, fusee and chain, cylindrical pillars, *signed D. & W. Morice, Fenchurch Street, London, no. 5264, signed* gilt-metal dust cap
• **Dial:** black enamel, white Roman numerals, outer minute ring, polished silver heart-shaped hands
• **Case:** gold case, the back with traces of engine turned decoration, milled band, fixed inner cuvette, case *hallmarked London 1818,* cuvette and back with case *maker's mark LC incuse with scroll above for Louis Comtesse* and numbered *336*

diameter 54mm

Black dials are very rare on English watches and are seen only occasionally during the 19th century. The short round pendant and ring bow are of a type that was already well established on the continent and becoming increasingly popular in England. Loomes, in *Watchmakers and Clockmakers of the World,* lists David and William Morice as being active between 1800-1832 at Fenchurch Street in London.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 362, pl. 233

£ 2,500-3,500
€ 3,000-4,150 US$ 3,250-4,550







55

EDMUND MASSEY, LONDON

A RARE MASSEY TYPE IV LEVER WATCH WITH LARGE SECONDS BEATING BALANCE AND CENTRE SECONDS IN ASSOCIATED SILVER PAIR CASES
MOVEMENT CIRCA 1840, NO. 303, CASES 1828

• **Movement:** matt gilded full plate, *Massey type IV* lever escapement with *type III* roller, large escape wheel with vertical teeth, decoratively engraved balance cock, very large bi-metallic seconds beating compensation balance, *signed and numbered Edmd. Massey, Patentee, 89 Strand, London, no. 303*
• **Dial:** white enamel, Roman numerals, outer minute ring, silver spade hands, blued steel centre seconds, *signed E. Massey, 89 Strand London, No. 303*
• **Cases:** associated plain silver cases, the inner with winding aperture to back, Regency style pendant, both cases *hallmarked Chester 1828* and with *maker's mark TE over HF for Timothy Ellison and Henry Fishwick, Liverpool*

diameter of outer case 59mm, inner case 52mm

Edmund was the youngest son of Edward Massey and it was the latter who was in fact the patentee of this rare variant of Massey type IV escapement which was included in his 1814 patent (see Alan Treherne, *The Borough Museum, Newcastle-under-Lyme, Exhibition Catalogue*, 1977). For a similar watch signed by Edward Massey and numbered 653, see: *Antiquarian Horology*, No. 6, Vol. 28, June 2005, p. 802. Brian Loomes, in *Watchmakers and Clockmakers of the World* [21st Century Ed.], notes that Edmund Massey was active in London from 1839-1851.

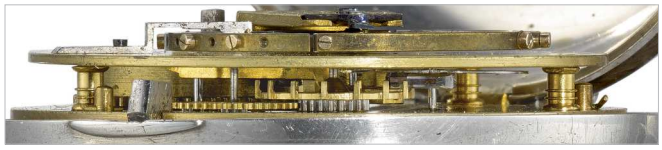
LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 392, pl. 246

£ 2,000-4,000
€ 2,400-4,750 US$ 2,600-5,200



actual size





actual size



56

ROBERT ROSKELL, LIVERPOOL

A FINE GOLD HUNTING CASED RACK LEVER WATCH
1820, NO. 29076

• **Movement:** gilded full plate, *Litherland's* rack lever escapement with 15 teeth to the escape wheel, balance cock decoratively engraved with flowers and foliage and marked '*patent*', plain three-arm balance, diamond endstone, *Bosley* form regulation, *signed and numbered Robt. Roskell, Liverpool, no. 29076,* plain gilt-metal dust cap
• **Dial:** gold, raised polished Roman numerals against a stippled ground, engine-turned centre, two-colour gold subsidiary seconds with engine-turned centre and matte chapter ring, pearled outer minute ring bordered with flowers and leaves in green, white and pink gold
• **Case:** substantial gold case with engine-turned covers, the back centred with a rosette, the band, pendant and bow heavily chased with shells, flowers and leaves, case *hallmarked Chester 1820* and with *maker's mark T.H over J.H incuse for Thomas and John Helsby, Liverpool*

diameter 55mm

By the early 1820s, gold dials were becoming increasingly fashionable and the dial on the present watch is an especially fine example, the multi-finished yellow gold surface with combinations of engine-turning and stippling enhanced with applied green, white and pink gold decoration. The case is substantial with a highly decorative, deeply cast, band, pendant and bow. Robert Roskell was active from 1798 and worked in both London and Liverpool. He is especially well-known for the quality of his rack lever watches and later for watches with Massey's lever escapements.





PROVENANCE

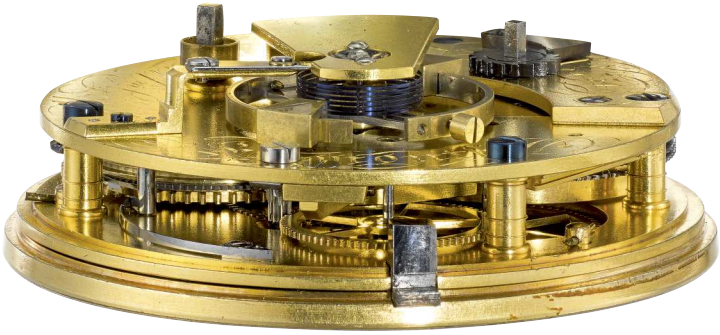
Sotheby's London, 26th February 1998, lot 39

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 365, pl. 236

£ 2,500-3,500
€ 3,000-4,150 US$ 3,250-4,550





57

WILLIAM GOFFE, FALMOUTH

A FINE SILVER CONSULAR CASED POCKET CHRONOMETER
1818, NO. 754

• **Movement:** gilded full plate, *Earnshaw-type* spring detent escapement, plain balance cock, two-arm bi-metallic compensation balance with segmental weights, blued steel helical spring with adjustable stud fixing on separate cock, diamond endstone, *signed and numbered Willm. Goffe, Falmouth, 754*
• **Dial:** white enamel, Roman numerals, outer minute ring, large subsidiary seconds with Arabic numerals, blued steel skeletonised spade hands, *signed and numbered Wm. Goffe, Falmouth, 754*
• **Case:** silver consular case, the hinged back opening to reveal fixed cuvette with winding aperture, engine-turned bezel and back, Regency pendant with pusher to release back, fixed cuvette and hinged back *hallmarked London 1818* and with *maker's mark JD incuse for James Dow*

diameter 58mm

The dial of this watch has clearly been designed for marine use with its bold numerals, large subsidiary seconds and well defined minute ring. Loomes, in *Watchmakers and Clockmakers of the World,* lists William Goffe as active between c.1800 and c.1825. Falmouth being a relatively important port must have given Goffe the potential for access to a broad clientele. Goffe is listed together with some of his watch numbers and dates by Tony Mercer in *Chronometer Makers of the World*, revised edition, N.A.G. Press, 2004, p. 150.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 361, pl. 232

£ 5,000-7,000
€ 6,000-8,300 US$ 6,500-9,100



actual size



actual size



58

WILLIAM CRIBB, LONDON

AN EXTREMELY RARE AND HIGHLY UNUSUAL GOLD KEYLESS PULL-WIND LEVER WATCH
1828, NO. 553

• **Movement:** gilded half-plate, lever escapement, plain gold three-arm balance, diamond endstone, *signed and numbered Willm. Cribb, Southampton Row, Russell Square, London, no. 553*
• **Dial:** gold, satin finished chapter ring with Roman numerals, outer minute ring, decorative engine-turned centre and subsidiary seconds, gold moon hands
• **Case:** gold, engine-turned case back and band, plain bow, the pendant with cap attached to fine chain for winding, *hallmarked London 1828* and with *maker's mark JB in rectangular cameo for Josiah Barnett*

diameter 49.5mm

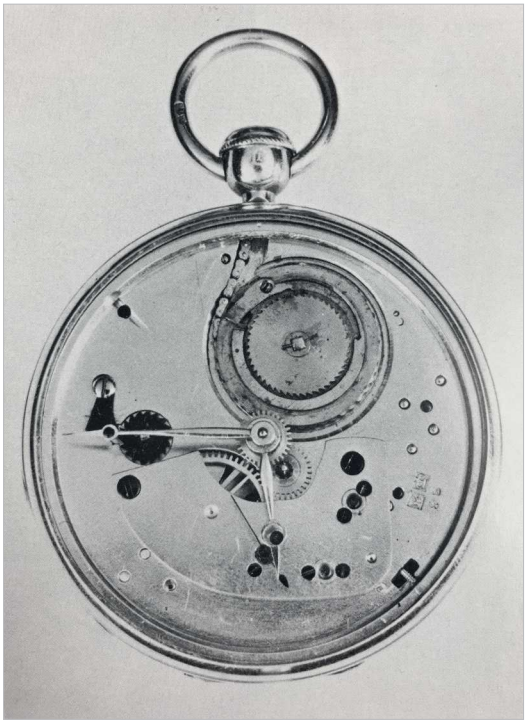
The highly unusual keyless winding system incorporated into this watch was patented by Joseph Berrollas under patent number 5586 of 1827. A cap in the pendant is fixed to a chain which, when pulled outwards, winds the mainspring. The chain is similar in appearance and construction to that of a fusee chain and encircles a pulley and ratchet mechanism attached to the barrel. When the cap is released, both it and the chain are drawn back into the movement and the operation may be repeated until the mainspring is full.

Wiliam Cribb is recorded as working in Coventry and London from c. 1816, until his death in 1876.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970*, 2009, p. 391, pl. 245
T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, 1976, p. 202, pl. 123
T.P. Camerer Cuss, *The Country Life Book of Watches*, 1967, p. 84, pl. 103

£ 3,000-5,000
€ 3,550-6,000 US$ 3,900-6,500



Under-dial detail of present watch
Image courtesy of Terence Camerer Cuss

59

MCC

JOHN ROGER ARNOLD, LONDON

A RARE GOLD OPEN-FACED RUBY CYLINDER WATCH WITH EARLY PREST PATENT KEYLESS WINDING
1819, NO. 3

• **Movement:** gilded full plate, ruby cylinder escapement, broad flat steel three-arm balance, ruby endstone, large blued steel regulation arm indicating on broad semi-circular scale engraved on going barrel bridge, *signed Jno. R Arnold, London, No. 3* and marked *patent*
• **Dial:** gold, Roman numerals against a stippled ground, outer pearled minute ring, engine-turned centre, gold hands, spade hour, the minute hand with pin hole to aid time setting
• **Case:** gold case, engine-turned back, milled band, case *hallmarked London 1819* and with *maker's mark TH in rectangular cameo for Thomas Hardy*

diameter 42mm

Thomas Prest was John Roger Arnold's foreman. Prest was granted patent no. 4501 for his keyless winding system on 20th October, 1820. The present watch, numbered 3, has the London hallmark for 1819-1820 and may well be the earliest surviving watch with this keyless system.

For three similar watches by John Roger Arnold using Prest's keyless winding system, but all in silver cases, see:
Sotheby's London, 17th December 1987, lot 175: J.R. Arnold no. 20, hallmarked 1820
Sotheby's London, 26th February 1998, lot 35: J.R. Arnold, no. 30, circa 1820
Sotheby's London, 10th December 1981, lot 142: J.R. Arnold no. 91, hallmarked 1823 - now in the Patek Philippe Museum, [Inventory S-833] and published in Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch, Vol. IV, 2015, p. 611.*

Thomas Prest's keyless system is discussed, together with an illustration of his patent drawings, in an article by Michael Gibbons for Antiquarian Horology: *English Keyless Winding Watches* [see op. cit. No. 4, Vol. 27, June 2003, p.424-426]. The patent only allowed for the winding of the watch and not the hand-setting – this watch is therefore fitted with an unusual minute hand that has a pin hole approximately 2/3 of the way down its length to aid adjustment with, presumably, a tool (quite possibly fitted to the top end of the original winding key) with short protruding pin to avoid the risk of scratching the dial's surface. The development of keyless winding was one of the greatest advances in mechanical horology and Prest's system marked an important step in its evolution.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 363, pl. 234

£ 5,000-8,000
€ 6,000-9,500 US$ 6,500-10,400





actual size







60

SIGISMUND RENTZSCH, LONDON

A VERY RARE GOLD CASE WOUND AND CASE QUARTER REPEATING CYLINDER WATCH WITH KEYLESS HAND SETTING
CIRCA 1827

• **Movement:** gilded, ruby cylinder escapement, flat steel three-arm balance, going barrel with Geneva stop work, gear for winding to inside case back, rotating on a collar fixed to steel strap and interlocking with toothed wheel mounted above the barrel, repeating on a coiled gong, *signed Rentzsch, London*
• **Dial:** gold, satin finished chapter ring with Roman numerals, outer pearled minute ring, engine turned centre, blued steel moon hands, off-set subsidiary seconds, *signed* beneath 12 o'clock
• **Case:** gold, engine turned, the case back rotating counter clockwise to wind, front bezel rotating to activate repeating work, clockwise for the hours and anti-clockwise for quarters, the central cartouche with *monogram JW* unscrewing completely thereby allowing case back to be unscrewed clockwise for its release, pendant with cap lifting for hand-set, case with *maker's mark LC with scroll above incuse for Louis Comtesse*

diameter 47mm

This unusual watch has an early form of keyless winding and hand-setting that is inventively and ingeniously executed. To the inside centre of the case back, a toothed wheel engages with a wheel fixed to the mainspring barrel, allowing the watch to be wound in a counter clockwise direction. By lifting the cap in the pendant, the hands may then be set. The bezel to the case front rotates and repeats the hours when turned clockwise, and the quarters when rotated anti-clockwise. Fixed to the front bezel, a small pawl extends a short distance over the edge of the dial; an annular rack is carried by the bezel clockwise until the pawl comes into contact with the tip of the hour hand.

A letter dated 1937 is recorded which states that this watch was reputedly given by Princess Sophia, daughter of King George III, to her lady-in-waiting, a member of the Wynyard family. Although no piece by Rentzsch survives in the Royal Collection, he is recorded on the list of royal tradesmen between 1821 and 1857. Indeed, on a receipted account from Sigismund Rentzsch for work carried out on the clocks and watches belonging to "*Her Late Royal Highness Princess Augusta,*" dated October 1840, Rentzsch describes himself as "*Watch & Clock Maker to the Queen, their Majesties the Dowager Queen, The King of Hanover, The king of Belgium and the rest of the Royal Family, inventor and sole vendor of the circumvoluting watches, St James's Square*" [for an illustration of the invoice, see: Antiquarian Horology, No. 4, Vol. 7, September 1971, p.340]. Confusingly, George III's sixth child was christened Augusta Sophia (1768-1840), while his twelfth was christened Matilda Sophia (1777-1848). For an article on Sigismund Rentzsch and a detailed description of a similar watch by this maker, see T. P. Camerer Cuss, *Sigismund Rentzsch*, Antiquarian Horology, No. 5, Vol. 5, December 1966, pp. 164-168. For a further keyless winding/repeating watch by Rentzsch, see: Peter Friess, *Patek Philippe Museum, The Emergence of the Portable Watch, Vol. IV,* 2015, p.610.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 388-389, pl. 243

£ 7,000-10,000
€ 8,300-11,900 US$ 9,100-12,900



actual size





61

VULLIAMY, LONDON

A FINE SILVER HALF QUARTER REPEATING DUPLEX COACH WATCH WITH ALARM
1821, NO. OXAM

• **Movement:** gilded full plate, duplex escapement, plain balance cock, brass two-arm balance, diamond endstone, fusee with maintaining power, half quarter repeating on steel gongs, *signed and numbered Vulliamy, London, oxam*
• **Dial:** white enamel, Roman numerals, outer minute ring, inner ring for alarm indication, heart shaped blued steel hands, *signed Vulliamy, London*
• **Case:** silver consular, plain back, hinged cuvette with winding apertures for going and alarm trains, *signed Vulliamy, London,* milled band, plain pendant, inner back and cuvette *hallmarked London 1821*
• **Box:** the mahogany box with sliding cover

diameter 114mm, wooden case 170mm x 220mm

With over-sized proportions, this large watch has evidently been designed for use as a clock. The white enamel dial has bold indications for both time and alarm setting, allowing the watch to be easily read, even at a distance. An ideal travelling watch, this would have been suitable for use in one's carriage and accommodation whilst away from home.

The Sotheby's catalogue of November 1986 noted that this watch was at one time in the collection of Sir John Prestige. For a note on Vulliamy, see lot 35

PROVENANCE

The Sir John Prestige Collection
Sotheby's Geneva, 11th November 1986, lot 65

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 368, pl. 238

£ 15,000-20,000
€ 17,800-23,700 US$ 19,400-25,800





actual size



62

THOMAS CUMMINS, LONDON

A SUPERB AND RARE GOLD PRECISION LEVER WATCH WITH REGULATOR DIAL
1824, NO.4-25

• **Movement:** gilded full plate, lever escapement, jewelled to the third wheel, two-arm bi-metallic compensation balance, helical balance spring, engraved beat scale, fusee and chain, maintaining power, *signed and numbered Thos. Cummins, 4-25, London, Invt. et Fecit*
• **Dial:** gold engine turned regulator-type dial, satin finished chapter rings, hour dial at 6 with Roman numerals, subsidiary seconds at 12 and outermost minute ring with Arabic numerals, blued steel hands
• **Case:** gold, engine turned band and back centred with the *crest of a Peacock's head*, case *hallmarked London 1824* and with *case maker's mark LC with scroll above incuse for Louis Comtesse*

diameter 55mm

Thomas Cummins is recorded by Loomes, in *Watchmakers and Clockmakers of the World,* as a member of the Clockmakers' Company from 1806-1832. In their book *Watches,* Cecil Clutton and George Daniels noted: "*This virtually unknown maker was almost certainly the first English maker to use the lever escapement in watches of the highest quality, when this escapement was revived after its almost complete neglect in England from 1800-1820. He appears to have started using the lever escapement soon after 1820, with a highly sophisticated form of Massey's escapement"* [see op. cit. 1st Ed, 1965, p.130]. The lever escapement in the present watch is an enhanced form of Massey's Type IV escapement with draw and resilient banking, there is also maintaining power and Cummins' own form of fusee stop device. There is no motion work between the hands so that frictional loss and variations due to it are avoided.

Approximately half a dozen watches signed by Thomas Cummins are known, three similar examples previously sold by Sotheby's are:

Thomas Cummins No. 61-22 hallmarked 1822 (enamel dial) Sotheby's London, 21st October 1977, lot 161
Thomas Cummins No. 14-26 hallmarked 1825, Sotheby's London, *The Belin Collection, 19th November 1979,* lot 172
Thomas Cummins No. 17-27 hallmarked 1826, Sotheby's London, *Celebration of the English Watch Part I*, lot 79

Thomas Cummins employed a 'twin' numbering system, comparing these numbers with the hallmark years of his known watches (remembering that the London hallmark year cycle changes in May i.e. covering approximately six months of two different years) the secondary number appears to represent the year of production, whilst the number which precedes the year is presumably the watch's production number within that year.

The crest to the case back is that of Robert Smith, first Baron Carrington – the balance cock is engraved with the name *I.W. Smith, 8 Gray's Inn Square*, it would seem that Robert's crest was adopted by his brother or cousin, the first initial could be for John Smith, a member of the London banking family Smith Payne & Co. and M.P. for Nottingham (the J commuted, as was common, to I). Interestingly, Cummins no. 14-26 has a cock which also appears to be engraved for its original owner, in that case a certain *H.L. Goater*.

PROVENANCE

Christie's London, *P.W. Pegge Collection*, February 1960
Sotheby's London, 18th March 1974, lot 31
Antiquorum Geneva, *Thomas Engel Collection,* 11th November 2001, lot 291

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 386-387, pl. 242

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700



actual size





actual size



63

CHARLES CUMMINS, LONDON

A FINE GOLD OPEN-FACED POCKET CHRONOMETER
1844, NO. 1210



• **Movement:** gilded full plate, *Earnshaw-type* spring detent escapement, train with ruby jewels, bi-metallic compensation balance, ruby endstone, spiral spring with double overcoil, fusee and chain with maintaining power, *signed and numbered Charles Cummins, London, no. 1210*
• **Dial:** gold, satin finished chapter ring, Roman numerals, outer pearled minute ring, the centre decoratively engraved with flowers and leaves, engine-turned subsidiary seconds, blued steel fleur-de-lys hands
• **Case:** gold, the back engraved with scrolling foliage and flowers, centred with a plain reserve, plain gold cuvette with winding aperture, case back and cuvette *hallmarked London 1844* and with *maker's mark GH within cameo for Gustavus Huguenin*

diameter 49mm

Charles Cummins was apprenticed to his father, Thomas (see lot 62), in 1832. Like his father, Charles appears to have specialized in very high grade watches. Few watches by this maker are known, however, a very similar watch by Charles Cummins is lot 64 in this auction and Cecil Clutton describes and illustrates a third in his book "*Collector's Collection",* pp. 47-48, published by the Antiquarian Horological Society in 1974.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 398, pl. 251

£ 1,500-2,500
€ 1,800-3,000 US$ 1,950-3,250





actual size

64

CHARLES CUMMINS, LONDON

A FINE GOLD OPEN-FACED LEVER WATCH
1845, NO. 1275



• **Movement:** gilded full plate, *Massey-type* lever escapement, bi-metallic compensation balance, spiral spring with double overcoil, ruby endstone, *signed and numbered Charles Cummins, London, No. 1275*
• **Dial:** gold, satin finished, Roman numerals, outer pearled minute ring against a stippled ground, subsidiary seconds with engine-turned chapter ring, blued steel moon hands, *signed Cummins, London*
• **Case:** gold, the back centred with the crest of an eagle's head above a cross *moline*, amidst 'C' scrolls and scrolling foliage, milled band, plain gold cuvette with winding aperture, *hallmarked London 1845* and with *maker's mark GH within oval cameo for Gustavus Huguenin*

diameter 48mm

This watch is of similar size to Charles Cummins' no. 1210 which is lot 63 in the present catalogue. In this watch, Cummins has used the same case maker and the same movement ébauche as that of no. 1210, however, unlike no. 1210, Charles Cummins has fitted this watch with a Massey-type lever escapement according to his father's design (see lot 62).

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 198

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 399, pl. 252

£ 1,500-2,500
€ 1,800-3,000 US$ 1,950-3,250





65

JOHN MCLENNAN, LONDON

AN EXCEPTIONALLY RARE AND VERY FINE MINIATURE GOLD OPEN-FACED POCKET CHRONOMETER WITH UP-AND-DOWN INDICATION
1861, NO. 2164

• **Movement:** gilded three-quarter plate movement, spring detent escapement, bi-metallic compensation balance, blued steel duo-in-uno spring, ruby endstone, *signed and numbered John McLennan, London, no. 2164,* the backplate further *engraved Prize Medal International Exhibition awarded 1862, Great Skill and General Excellence*
• **Dial:** white enamel, Roman numerals, outer minute ring, two subsidiary dials for up-and-down indication and subsidiary seconds with Arabic numerals
• **Case:** gold, engine-turned bezel and case back, plain gold polished cuvette with apertures for winding and hand-set, *hallmarked London 1861* and with *maker's mark RR in oval cartouche for Robert Rowlands,* with a fine gold chain

With an *associated* John McLennan presentation box.

diameter 26.5mm

An astonishingly small pocket chronometer, this is believed to be the smallest English pocket chronometer with a spring detent escapement and up-and-down power reserve indication ever made. A slightly smaller pocket chronometer, but without up-and-down, measuring 25.7mm was formerly in the collection of the Time Museum and sold at Sotheby's New York, 13th October 2004, lot 660. The latter watch was made by Alexander Watkins and exhibited at the Great Exhibition at Crystal Palace in 1851. Anthony Randall, in his book *The Time Museum Catalogue of Chromometers,* notes "*the difficulties of making such a [small] watch were, at the time, really formidable, and the detent escapement must be about at the practical limit for reduction in size.*"

John Osbourne McLennan (1814-1886) was born in Dingwall, north of Inverness, Scotland. A highly accomplished maker, he worked for James McCabe junior and Charles Frodsham. He is reputed to have invented the duo-in-uno balance spring which was challenged by A.P. Walsh, however, as Tony Mercer notes in his book *Chronometer Markers of the World*, "*W. B. Crisp suggests that A.P. Walsh saw them at an exhibition of 1862 went home and copied them, then immediately had them displayed in his own showcase*" [see op. cit. Revised Edition, 2004, p. 197]. The 1862 International Exhibition mentioned on the present watch's movement was held in South Kensington, London, on a site that now houses the Natural History and Science museums. Given the hallmark date and extreme rarity of this watch, it would seem certain that this is the same chronometer shown at the exhibition by McLennan and which A.P. Walsh must have seen. Following the exhibition, McLennan would have arranged to retrospectively engrave the backplate of his movement to commemorate his achievement.

In a letter to Antiquarian Horology (December 1984), it was stated that McLennan's miniature chronometer watch, made for the 1862 Exhibition, was sold to Alexander Baird of Urie Castle for 265 Guineas in 1862 [see Antiquarian Horology, No. 2, Vol. 15, December 1984, p.174]. At the time of its auction at Christie's in 2011, it was noted that this watch had remained in one family for three generations.

The *Horological Journal* of January 1887 (pp. 78-79) gave a short obituary of John McLennan as follows: "*To complete the horological obituary for 1886 must be recorded the death of probably the best all-round watchmaker of our times, Mr. John McLennan, who, at the age of 72, succumbed to a complication of internal disorders at the end of November, was engaged for many years on the finest class of work for McCabe, Charles Frodsham and other famous houses. He exhibited in the 1862 Exhibition, as the production of his own hands throughout, certainly the smallest pocket chronometer ever made, the movement being the size of a shilling; the balance spring was a duo in uno - a form in which the bottom of the spring is a volute, rising from the outer end of which is a helix. Mr. McLennan claimed to be the inventor of the duo in uno, but the originality of this conception was challenged, we believe, by both Mr. Walsh and Mr. Hammersley. However, the style of Mr. McLennan's work, the clean handling and the superb finish, but induced a spirit of emulation that did much to advance the character of English watchmaking.*"

PROVENANCE

Christie's Geneva, 16th May 2011, lot 110

LITERATURE

Antiquarian Horology, No. 2, Vol. 15, December 1984, p.174
Horological Journal, Vol. XXIX, January 1887, pp. 78-79
Anthony Randall, *The Time Museum Catalogue of Chronometers,* 1991, p. 310
Tony Mercer, *Chronometer Makers of the World,* Revised Edition 2004, p. 197

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700





actual size



International Exhibition, 1862, Official Opening, Cole, Edward Sheratt
Victoria & Albert Museum, London, UK
© Bridgeman Images



66

WILLIAM WOOD, LIVERPOOL

AN EXTREMELY RARE GOLD SKELETONISED OPEN-FACED LEVER WATCH WITH DAY, DATE AND CENTRE SECONDS
CIRCA 1861-65, NO. 7480

• **Movement:** gilded skeletonised, English lever escapement, jewelled to the fusee, the bridges decorated with foliate engraving and incorporating *Masonic* symbols of divider and square, pierced cock and mainspring barrel, bi-metallic compensation balance, fusee and chain, *signed and numbered William Wood, 69 Lord Street, Liverpool, Thos Dunn's Patent, no. 7480,* glazed case back, glazed cuvette with apertures for winding and hand-set
• **Dial:** skeletonised, white enamel chapter ring with Roman numerals, outer minute/seconds ring, two subsidiary dials for day and date, blued steel fleur-de-lis hands and centre seconds
• **Case:** plain gold bezels, ribbed band, glazed display back, round pendant and bow, pendant hallmarked and with rubbed *maker's* mark *possibly Robert Rowlands*

diameter 51mm

This impressive skeletonised calendar watch was made according to Thomas Dunn's Patent. The provisional specification of Dunn's Patent was dated 17th May, 1861 and numbered 1257, with the patent itself filed on 15th November, 1861. Within the patent it is written: "*Watches are formed with glass cases over the inner works to keep out the dirt, and the inner framework is so lightened that nearly the whole of the works may be seen at any time, in order to detect small particles of dirt, before they injure the works*." A third part of the patent refers to the fitting of a "*double shank working on a swivel*" to watches "*so that a neck guard and a short guard may be used together.*" This pendant, with a double bow and shown in figure 1 of the patent, is not incorporated in the present watch. The present watch, however, has a calendar whereas the patent does not. While the patent is without the engraving, other features and layout of the movement are identical.

A similar skeletonised movement by William Wood, also made according to Dunn's patent, was examined by the Antiquarian Horology's Scottish section on 4th March, 1987 at Lauriston castle, Scotland. For a report of the visit, an illustration of the movement and part of the Dunn patent, see: *Antiquarian Horology*, No. 6, Vol. 16, June 1987, pp. 593-594, figs 6 & 7.

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 215

£ 12,000-18,000
€ 14,200-21,300 US$ 15,500-23,200



actual size



"Watches are formed with glass cases over the inner works to keep out the dirt, and the inner framework is so lightened that nearly the whole of the works may be seen at any time, in order to detect small particles of dirt, before they injure the works..."

EXTRACT FROM DUNN'S 1861 PATENT



actual size



67

DENT, LONDON

A GOLD HUNTING CASED KEYLESS LEVER WATCH
1875, NO. 28375

• **Movement:** gilded three-quarter plate, lever escapement, three-arm balance, ruby endstone, *signed and numbered Dent, Watchmaker to the Queen, 33 Cockspur Street, London, no. 28375*
• **Dial:** white enamel, Roman numerals, blued steel hands, *signed and numbered Dent 33 Cockspur Street, London 28375*
• **Case:** gold, both covers engraved with decorative scrolls, the front with polished cartouche containing *monogram,* gold hand-set button with *olivette* to the band, *18ct gold hallmarks for London 1875, numbered 28375 and with maker's mark LP over JP within square cartouche for Lawrence & Joseph Phillips*

diameter 37mm

For a note on Dent, see lot 73.

£ 600-800
€ 750-950 US$ 800-1,050





68

HUNT & ROSKELL, LONDON

A VERY FINE GOLD HUNTING CASED KEYLESS LEVER MINUTE REPEATING CHRONOGRAPH WATCH
1877, NO. 13123





• **Movement:** gilded frosted three-quarter plate, ratchet tooth lever escapement, blued steel helical spring, bi-metallic compensation balance, decoratively engraved balance cock, diamond endstone, polished steel chronograph work visible to the backplate, two polished hammers repeating on coiled gongs, *signed and numbered Hunt & Roskell, 156 New Bond Street, London, No. 13123*
• **Dial:** white enamel, Roman numerals, two sunken subsidiary dials for constant seconds and 30-minute register, outer ring for minutes/chronograph seconds, *signed Hunt & Roskell, London*
• **Case:** gold, plain polished covers, gold hand-set button with *olivette*, chronograph pusher and recessed repeating slide to the band, case, cuvette, pendant and bow with *18ct gold hallmarks, covers with date letter for London 1877 and maker's mark HW incuse for Henry Webb*

diameter 55mm

This is an especially fine repeating chronograph watch which was retailed by Hunt & Roskell, an important retailer of the Victorian era. Unusually, the lever escapement has been fitted with a blued steel helical spring - a feature more generally found on watches with detent escapements. The lever itself is at right angles in the normal manner, however, it is beautifully finished and the lever is with a particularly long arm and counterpoised.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 412, pl. 264

£ 4,000-7,000
€ 4,750-8,300 US$ 5,200-9,100



actual size

69

CARLEY & CLEMENCE, LONDON

A VERY RARE AND UNUSUAL SILVER OPEN-FACED KEYLESS WATCH WITH ANNULAR TOURBILLON BY ANDREW TAYLOR
1903, NO. 51613

• **Movement:** gilded half-plate, 52 1/2 minute revolving carriage with lever escapement, bi-metallic compensation balance, free-sprung spiral spring with double overcoil, *signed and numbered Carley & Clemence, 30 Ely Place, London E.C., no. 51613* and with A*dmiralty broad arrow,* ebauche with *maker's mark AT for Andrew Taylor* to dial side of pillar plate
• **Dial:** white enamel, Roman numerals, outer minute ring, subsidiary seconds, blued steel hands, *signed and numbered and with Admiralty broad arrow*
• **Case:** plain silver, the back with A*dmiralty broad arrow, hallmarked London 1903* and with *maker's mark C & Co in oval cameo for Carley & Clemence Ltd*, *bezel, cuvette, mid-case and case back all numbered 3*

diameter 59mm

In the early 1890s, Danish watchmaker Bahne Bonniksen, working in Coventry, England, developed the karrusel revolving carriage for the escapement in order to eliminate errors of rate in vertical positions. Patented in 1893 (English Patent No. 21421), Bonniksen described his invention as: *"a watch as robust as any ordinary English watch and nearly as precise as an atmospheric regulator or marine chronometer."* The following year, 1894, saw the entry of karrusel watches at the Kew Observatory timing trials for the first time, significantly, all achieved marks above 80 out of 100. And in 1896, karrusels came top both at Kew and at the Royal Observatory's Admiralty Deck watch trials [see research by C. Woodward reported by S. B. de Save for *Antiquarian Horology*, No. 6, Vol. 29, December 2006]. Andrew Taylor was working in Coventry and clearly saw the potential of the karrusel and patented his 'annular' tourbillon in September 1895. The name 'annular' is derived from the patentee's description in which he refers to the ring of the interior cut teeth fitted to the pillar plate as an 'annular wheel'. Although based on similar principles, the annular tourbillon was more expensive to produce than its rival, the karrusel, and was not a commercial success. Nevertheless, clearly the Admiralty were impressed by the performance of Taylor's movements, our research suggests that the few that survive were all marked with the Admiralty broad arrow and include:

No. 51609 - hallmarked 1903, singed by Carley & Clemence, formerly in the George Daniels collection - sold, Sotheby's London, 6th November 2012, lot 111

No. 51612 - sequentially the number preceding the present watch, but signed by George Rossiter. Illustrated in Antiquarian Horology, *Malcolm Gardner* advertisement, No. 6, Vol. 6, March 1970, p. 329.

No. 51619 - signed by Carley & Clemence, residing at the British Museum. Illustrated in Anthony Randall and Richard Good, *Catalogue of Watches in the British Museum,* Vol. VI (1990). Mentioned in the Admiralty trials at the Royal Observatory in 1912

No. 51620 - mentioned in the Admiralty trials at the Royal Observatory in 1912

Carley & Clemence was a business partnership between George Carley and Josef Auguste Clemence and the firm supplied a variety of different watches to the Admiralty.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 438, pl. 283

£ 12,000-18,000
€ 14,200-21,300 US$ 15,500-23,200


No. 51615.
Cooley & Clemence
30, Ely Place
London, E.C.



actual size



70

J.W. BENSON, LONDON

A GOLD HALF-HUNTING CASED KEYLESS LEVER WATCH
1904, NO. 155

• **Movement:** gilded three-quarter plate with going barrel, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, *signed and numbered Best London Make, By warrant to her Majesty the late Queen Victoria, J. W. Benson, 62 & 64 Ludgate Hill, London, No. 155*
• **Dial:** off-white enamel dial, Arabic numerals, outer minute ring, subsidiary seconds, blued steel hands, double spade hour hand to allow for viewing through glazed aperture, *signed J.W. Benson, London*
• **Case:** plain gold case, the front with glazed aperture surrounded by blue Arabic numerals and minute ring, the back centred with a *crest in the form of a wolf's head*, plain gold cuvette *engraved W. Perry W. Woodward,* covers and cuvette *hallmarked for 18ct gold, London 1904,* with *maker's mark JWB in oval cameo for James William Benson and numbered 1250*

diameter 50mm

James William Benson (1826-1878) was a watchmaker and retailer who established a highly successful business in London during the second half of the 19th century. Initially producing English made watches, the company also began making watches using Swiss movements that were otherwise of similar external appearance, but priced lower than their English counterparts. Bensons came to increasingly rely on Swiss imports, especially during the 20th century and the firm continued to trade until 1973.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 443, pl. 287

£ 800-1,200
€ 950-1,450 US$ 1,050-1,550





actual size

71

JOHN TAYLOR, ROCHDALE

A RARE AND INTERESTING SILVER OPEN-FACED LEVER WATCH WITH 2 SECOND REVOLUTION CENTRE SECONDS AND STOP SLIDE
1892, NO. 2093

• **Movement:** gilded three-quarter plate, ratchet tooth lever escapement, decoratively engraved balance cock, ruby endstone, *signed John Taylor, Rochdale, no. 2093, Williams' Patent No. 4762*
• **Dial:** white enamel, Roman numerals with minute ring above, outermost seconds ring calibrated for 16ths of a second, the centre seconds completing one rotation every two seconds, subsidiary seconds, gold spade hands, blued steel seconds hands, *signed Williams Patent no. 4762, sole maker John Taylor, Rochdale*
• **Case:** silver, the back centred with blank engraved cartouche, start/stop slide to band operating a whip on the balance, *case hallmarked 1892, case and cuvette numbered 2093 and 5, case, cuvette and pendant with maker's mark C.H in rectangular cameo for Charles Harris, Coventry*

diameter 59mm

The centre seconds hand completes one revolution every two seconds; its corresponding seconds ring is calibrated to 16ths of a second with the quarters marked for 8ths. The patent with a diagram was dated March 1890 and the patentee took out two previous patents, the first provisional in 1881 (323), the second in 1883 (4496).



LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 424, pl. 274

£ 1,500-2,000
€ 1,800-2,400 US$ 1,950-2,600



actual size

72

J.W. BENSON, LONDON

A FINE GOLD HUNTING CASED KEYLESS POCKET CHRONOMETER WITH UP-AND-DOWN
1890, NO. 52110

• **Movement:** gilded frosted half-plate movement, spring detent escapement, bi-metallic compensation balance, blued steel helical spring, fusee and chain, *signed J. W. Benson, 25 Old Bond Street, London, Special Warrants to H.M. the Queen and H.R.H. the Prince of Wales, no. 52110*
• **Dial:** *Willis* white enamel, Roman numerals, outer minute ring, two sunken subsidiary dials for seconds and state of wind, blued steel hands, *signed J. W. Benson, London*
• **Case:** plain polished case with stepped bezels, the cover with *monogram HB,* pusher to inner bezel below 4 o'clock for hand setting and disengagement of winding mechanism when cover closed, plain polished gold cuvette, *covers, cuvette, pendant and bow hallmarked for 18ct gold, date letter for London 1890, covers and cuvette with maker's mark E.W. in rectangular cameo for Edgar Wilkins*

diameter 52mm

James W. Benson were successful retailers who acquired the business of Hunt & Roskell in 1889. They purchased some of their best watches from the manufacturer Victor Kullberg, of which the present watch is an excellent example. Kullberg signed the watches for Benson in the usual way, often adding a zero to their own numbering sequence. The spring detent escapement has a 'standing' detent which is positioned north-south, being the most favourable position when the watch is worn.

Kullberg's workbooks are owned by the Clockmakers' Company and record some of the manufacturing processes and suppliers. The white enamel dial of this watch was supplied by Willis and the hands by Hood, both regarded as the finest makers in their respective disciplines. The 'examiner' of the watch was Peter Wennerstom, Kullberg's nephew and, after Victor's death in 1890, his successor to the business. An important role, the examiner/springer was responsible for the final stages of the watch, including testing the depths and end shakes, fitting the mainspring, setting up the stop work and poising the balance.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 422, pl. 272

£ 5,000-7,000
€ 6,000-8,300 US$ 6,500-9,100



73

DENT, LONDON

A FINE GOLD OPEN-FACED MINUTE REPEATING LEVER WATCH
1903, NO. 32675

• **Movement:** gilded three-quarter plate, ratchet tooth lever escapement, bi-metallic compensation balance, polished steel hammers repeating on coiled gongs, *signed and numbered Dent Watchmaker to Her Late Majesty, 34 Cockspur Street, London, No. 32675*
• **Dial:** gold engine-turned centre, white enamel chapter ring with radial Arabic numerals and outer minute ring with gilded ring between, blued steel spade hands, subsidiary seconds, *signed and numbered Dent, 34 Cockspur Street, London, 32675*
• **Case:** plain gold case, the back centred with a monogram, *engraved to the inside back Albert Niclausse, hallmarked London 1903 and further stamped with French Owl import mark used from 1893, numbered 32675* and with *maker's mark RN in rectangular cameo for Robert Benson North*

diameter 57.5mm

The very fine quality movement of this watch was supplied to Dent by Nicole, Nielsen & Co., who, like Hector Golay (see lot 77), produced some of the finest complication English movements of the latter part of the 19th and beginning of the 20th centuries. Relatively few watches are signed by Nicole, Nielsen & Co., the firm more usually supplying their movements to prominent makers such as Dent and Frodsham. The superb dial has a sophisticated design, combining a gold engine-turned centre with white enamel chapter ring; whilst distinctly English in flavour, it can perhaps be seen as an Anglicisation of early 19th century dial designs made popular by A-L. Breguet.

E. Dent & Co was founded by Edward John Dent (1790-1853). Edward was employed by the Vulliamys and the Barrauds before going into partnership with John Roger Arnold in 1830. In 1840 Edward set up his own company and, a year before his death, he won the contract for creating the Great Clock for Parliament's clock tower (now known as the Elizabeth tower) and popularly referred to as "Big Ben". He was succeeded by his step-sons Frederick and Richard who assumed his name. In both the 19th and 20th centuries, the firm supplied marine chronometers and watches to the Royal Navy and also received Royal Warrants.

PROVENANCE

Antiquorum Geneva, *The Art of British Horology*, 21st October 1995, lot 182

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 439, pl. 284

£ 7,000-9,000
€ 8,300-10,700 US$ 9,100-11,600



actual size






Charles Frodsham & Co. Ltd.
CHRONOMETER, WATCH & CLOCK MAKERS

CERTIFICATE
OF
ORIGIN

No. 05521
A Gold Dome Keyless Perpetual Calendar Watch.
The Movement Supplied by Garnish, 20th August
1877.

We hereby warrant this certificate
CHARLES FRODSHAM & CO. LTD.
Certificate No. RZAF
London 19/IV/2017

74

MCC

CHARLES FRODSHAM, LONDON

A VERY FINE AND HEAVY GOLD HUNTING CASED KEYLESS LEVER PERPETUAL CALENDAR WATCH WITH MOON-PHASES
1877, NO. 05521 AD FMSZ

• **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, *signed Chas. Frodsham, 84 Strand, London, no. 05521 AD FMSZ*
• **Dial:** white enamel, Roman numerals, four subsidiary dials for months/leap year indication, date, day and subsidiary seconds combined with aperture for moon-phases, outer minute ring, blued steel spade hour, minute and seconds hands, gold hands for calendar indications
• **Case:** gold with polished covers and double stepped bezels, the front with the *arms and crest of J. Court, Staveley,* 4 adjusters beneath the inner bezel for calendar/moon adjustment, gold hand-set button with *olivette* to the band, polished gold cuvette *engraved J. Court, Staveley,* case and cuvette *hallmarked for 18ct gold, London 1877* and with *maker's mark AS for Alfred Stram*

With a 9ct gold mounted citrine seal *engraved with the Court crest.*

diameter 56mm

Accompanied by a Charles Frodsham Certificate of Origin confirming that the movement of this watch was supplied by Garnish on 20th August, 1877.

An extremely handsome perpetual calendar watch, this is an impressive, heavy and tactile watch. The design of the dial is wonderfully clear with each month of the 4 year perpetual calendar cycle individually calibrated and further substantial subsidiary dials for day, date and subsidiary seconds with separate arc for moon age.

In 1843, Charles Frodsham bought the firm J.R. Arnold, re-naming the business Arnold and Frodsham. This was a bold move as it set him up at 84 Strand. He retained the double name until 1858 when the firm Charles Frodsham, 84 Strand, was officially established. Through his many publications and timepieces, Frodsham dedicated himself to the exploration and improvement of timekeeping in its many forms, achieving acclaim for his work from chronometers to barometers. The Frodsham balance, which was designed for phenomenal accuracy, can be found in carriage clocks and some mantel clocks dating to as early as 1851. Frodsham became free of the Clockmakers' Company in 1845 and Master of the Company in 1855. He served as Master of the Company for a second time in 1862, that same year he was elected Vice-President of the British Horological Institute, of which he was one of the original members. In 1855 he won the Gold Medal of Honour at the Paris Exhibition. In 1862 he was awarded the Medal of Honour for his service as a juror at the Great International Exhibition in South Kensington. He continued to achieve recognition at exhibitions from Russia to Paris. Charles Frodsham excelled at his art until his death in January, 1871, at the age of 60. Upon Charles's death, his son, Harrison Mill Frodsham, took charge of the firm and incorporated it in 1893 as Charles Frodsham & Co. Ltd. Harrison Mill Frodsham proved to be an able horologist and businessman and the firm continued to flourish as a maker of fine timepieces.

PROVENANCE

Sotheby's London, 3rd June 1994, lot 75

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 413, pl. 265
Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers,* 1981, p. 255

£ 10,000-15,000
€ 11,900-17,800 US$ 12,900-19,400



actual size


Leap Year Perpetual Calendar
1ST YEAR
2ND YEAR
3RD YEAR
4TH YEAR
JAN
FEB
MAR
APR
MAY
JUN
JUL
AUG
SEP
OCT
NOV
DEC
SUN.
MON.
TUE.
WED.
THU.
FRI.
SAT.





75

MCC

CHARLES FRODSHAM, LONDON

A VERY FINE GOLD OPEN-FACED SPLIT SECONDS KEYLESS LEVER CHRONOGRAPH WATCH
1886, NO. 07468 AD FMSZ

• **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, micrometer regulation, steel chronograph work visible to the backplate, *signed Chas. Frodsham, by Appointment to the Queen, 84 Strand, London, no. 07468, AD FMSZ*
• **Dial:** off-white *Willis* dial, Roman numerals, two sunken subsidiary dials for constant seconds and 60-minute register, all hands blued steel except contrasting gold and blued steel split seconds hands, outer ring for minutes/chronograph seconds, *signed and numbered Chas. Frodsham, 07468*
• **Case:** gold, back with engraved armorials and crest of *Sir Andrew Noble*, gold split chronograph pusher and hand-set button with olivette to the band, winding crown depressing for chronograph activation, thief-proof swivelling bow, plain polished gold cuvette, *case, cuvette, pendant and bow hallmarked for 18ct gold*, *date letter for London 1886*, back and cuvette with *maker's mark HMF in cameo for Harrison Mill Frodsham*, *case back numbered 07468, cuvette numbered 68*

With an *associated* retailer's presentation case.

diameter 54mm

Accompanied by a Charles Frodsham Certificate of Origin.

The movement of this watch was supplied to Charles Frodsham by Nicole Nielsen. During the second half of the 19th century, Nicole Nielsen quickly gained recognition for the exceptional quality of their movements; the keyless and chronograph mechanisms in the present watch are typical of their work and it was their mastery of these elements that helped to secure their reputation. In later years, the firm became renowned for their exceptional pocket chronometers, karrusels and tourbillons. For a history of Nicole Nielsen & Co. see: Vaudrey Mercer, *The Frodshams,* Chapter XI.

The present watch, no. 07468, is listed together with no. 07469 by Vaudrey Mercer in *The Frodshams* - the latter watch was sold at Christie's Geneva, 14th November 2011, lot 166. Also a split seconds chronograph watch with movement supplied by Nicole Nielsen, no. 07469 is similarly styled to the present watch.

Sir Andrew Noble (1831-1915), whose crest and motto appear to the case back of this watch, was chairman of Armstrong Whitworth & Company from 1900-1915. He joined this famous engineering, bridge and shipbuilding company in 1860 and ten years later was made a Fellow of the Royal Society for his scientific work, at the comparatively young age of 38.

PROVENANCE

Sir Andrew Noble FRS

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, p. 421, pl. 271
Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers,* 1981, p. 258

£ 8,000-12,000
€ 9,500-14,200 US$ 10,400-15,500



actual size






Charles Frodsham & Co. Ltd.
CHRONOMETER, WATCH & CLOCK MAKERS

CERTIFICATE
OF
ORIGIN

No. 08759
A Gold Openface Crystal Minute Repeater, Split-Seconds and Minute Chronograph, Double Roller Escapement. The Movement Supplied by Nicole Nielsen & Co. Total Manufacturing Cost £86/-/-. Entered in Stock 1899.

We hereby warrant this certificate
CHARLES FRODSHAM & CO. LTD.
Certificate No. RZAR
London 19/IV/2017

76

MCC

CHARLES FRODSHAM, LONDON

A SUPERB GOLD OPEN-FACED SPLIT SECONDS MINUTE REPEATING KEYLESS LEVER CHRONOGRAPH WATCH
1899, NO. 08759 AD FMSZ

• **Movement:** gilded frosted three-quarter plate movement, double-roller ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, steel chronograph work visible to the backplate, *signed and numbered Chas. Frodsham by appointment to the Queen, late of 84 Strand, 115 New Bond St., London, no. 08759 AD FMSZ*
• **Dial:** off-white *Willis* enamel dial, Roman numerals, two sunken subsidiary dials for constant seconds and 60-minute register, outer ring for minutes/chronograph seconds, all hands blued steel except contrasting gold and blued steel split seconds, *signed Chas. Frodsham, 08759 AD FMSZ*
• **Case:** gold, the front with triple stepped bezel, back with polychrome enamel painted armorials of the *Sandford family*, gold split chronograph pusher and hand-set button with *olivette* to the band, recessed repeating slide, winding crown depressing for chronograph activation, *thief-proof* swivelling bow, case, cuvette, pendant and bow *hallmarked for 18ct gold, date letter for London 1899, back and cuvette with maker's mark HMF in cameo for Harrison Mill Frodsham,* case back *numbered 08759,* cuvette *numbered 59*

diameter 53mm

This watch is accompanied by a Charles Frodsham *Certificate of Origin* which confirms that the watch was completed in 1899 with a total manufacturing cost of £86.

The very fine quality movement of this watch was supplied to Charles Frodsham by Nicole, Nielsen & Co. who have used a Swiss ebauche, fitted the ratchet-tooth lever escapement, balance and cock, and carried out some of the finishing. Much of the chronograph mechanism is visible to the backplate, whilst the minute repeating work is concealed beneath the dial and between the plates, with one hammer visible next to the balance cock. The substantial 18ct gold case is of wonderful quality and the armorials of the Sandford family are beautifully painted in polychrome enamel to the back.

For a note on Charles Frodsham, see lot 74 and for Nicole Nielsen, see lot 75.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 428-429, pl. 277
Vaudrey Mercer, *The Frodshams - The Story of a Family of Chronometer Makers,* 1981, p. 261

£ 15,000-25,000
€ 17,800-29,600 US$ 19,400-32,300



actual size





77

HECTOR GOLAY, LONDON

A VERY FINE AND HEAVY GOLD HUNTING CASED PERPETUAL CALENDAR MINUTE REPEATING CHRONOGRAPH WATCH WITH MOON-PHASES
1902, NO. 2546

• **Movement:** gilded frosted three-quarter plate movement, ratchet tooth lever escapement, bi-metallic compensation balance, diamond endstone, micrometer regulation, polished steel chronograph work visible to the backplate, *numbered 2546*
• **Dial:** off-white *Willis* enamel dial, Roman numerals, outer ring for minutes/chronograph seconds, four subsidiary dials for months/leap year indication combined with 60-minute register, day of the week, date, subsidiary seconds combined with aperture for moon-phases, outer minute ring, blued steel spade hour, minute, constant seconds and chronograph hands, gold hands for calendar indications, *signed Hector Golay, London*
• **Case:** gold, plain covers with stepped bezels, 2 adjusters to the inner bezel for adjusting day and date in tandem and separately for moon-phases, gold hand-set button with *olivette* to the band, plain polished gold cuvette, *thief-proof* revolving bow, *covers, cuvette, pendant and bow hallmarked for 18ct gold, case with date letter for London 1902, covers, cuvette and pendant* with *maker's mark F.T. in oval cameo for Fred Thoms*

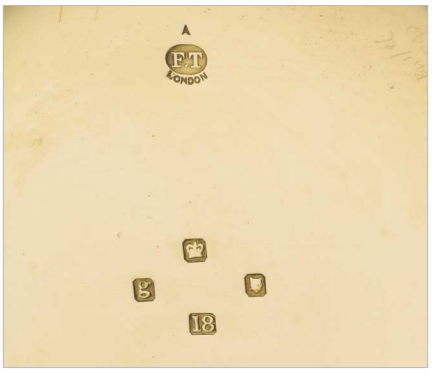
diameter 58.5mm

Although the movement of this watch uses a Swiss ébauche, it does include some English components such as the ratchet tooth lever escapement and the balance and spring. The three-quarter plate design of the movement with its frosted, gilded, finish is also typically English in appearance. For the heavy gold case and off-white enamel dial, Golay used the finest makers of the period: Willis for the dial and Thoms for the case. It is unusual for Golay to sign his own watches - the majority of his pieces were made for other members of the trade, including Frodsham. An extremely talented watchmaker, working at the highest level of precision watchmaking, Hector Golay produced some of the finest English complication watches of the late 19th century.

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1970,* 2009, pp. 436-437, pl. 282
T.P. & T.A. Camerer Cuss, *The Camerer Cuss Book of Antique Watches*, 1976, p.271, pl. 173

£ 20,000-30,000
€ 23,700-35,500 US$ 25,800-38,700




HECTOR GOLAY
LONDON
SUN
MON
TUE
WED
THU
FRI
SAT
LEAP YEAR
2d YEAR
3d YEAR
4th YEAR

THE GEORGE DANIELS SPRING DETENT TOURBILLON WATCH MADE FOR EDWARD HORNBY

LOT 78

Edward Hornby's passion for watches began in the summer of 1935 when, passing the window of Tessier's in Bond Street, his gaze was halted by a gold Breguet pocket watch. Having purchased the watch for the not insubstantial sum of £40, Edward showed it to his father, St. John Hornby, who recommended he take it to show Malcolm Webster. As a result of their meeting, Edward and Malcolm became long standing friends, Edward purchasing many watches from Malcolm until the latter's death in the mid 1950s.

Edward was also a frequent visitor to Tyme Ltd., a Bond Street shop owned by a Mr. De Trey whom Mr Hornby understood was a member of the LeCoultre family. On one such visit, De Trey mentioned that a Jaeger-Le-Coultre employee was making a perpetual calendar wristwatch movement in order to acquire the highest diploma in watchmaking and asked whether Mr Hornby would be interested in acquiring the movement which would then have to be cased. On his acceptance, the movement was purchased, cased and imported to London in 1938. The cost was £275. Mr Hornby wore the watch throughout the Second World War.

In 1940, Edward was seconded to a Photographic Reconnaissance Unit in the south of France arriving in May with the minimum amount of luggage which included a heavy great coat and £100 in large, white, five pound notes. Due to the fall of Dunkirk his unit, comprising fifteen men, was stranded and, by a slow and circuitous route, eventually joined a small training unit of the Fleet Air Arm in Hyères.

The journey took seven days during which the fivers kept everyone fed. The Air Ministry later refused to reimburse the £100 due to lack of receipts!

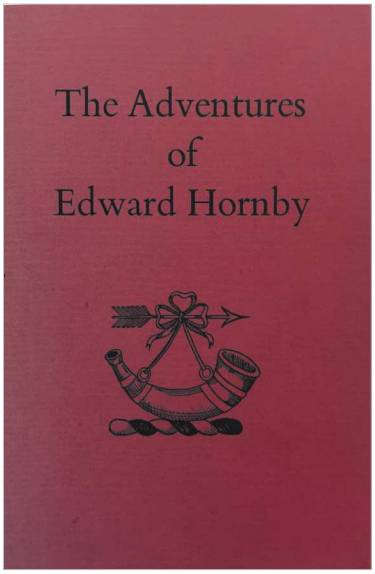
It was at the end of the 1950s that Edward Hornby was introduced to George Daniels by their mutual friend Cecil 'Sam' Clutton. George repaired and restored several watches for Edward and it was perhaps inevitable that one day he should have his own Daniels. Edward later wrote:

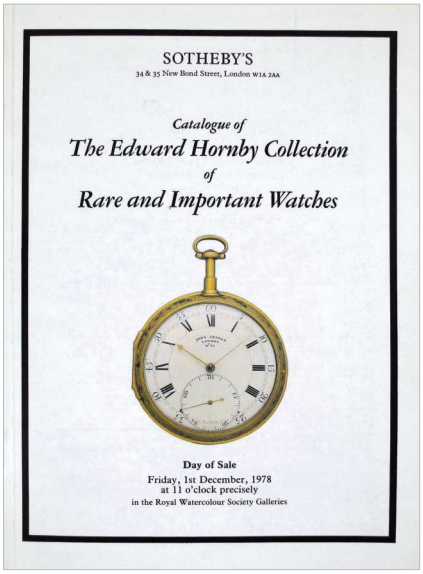
"I well remember the day when he said to me that he was going to start to make his own timepieces. 'I'm going to make six to start with and you are down to have one of them.' 'Just a minute' I said 'that's fine but how much are they going to cost?' - 'A great deal' he said, 'But you're going to have one just the same.'

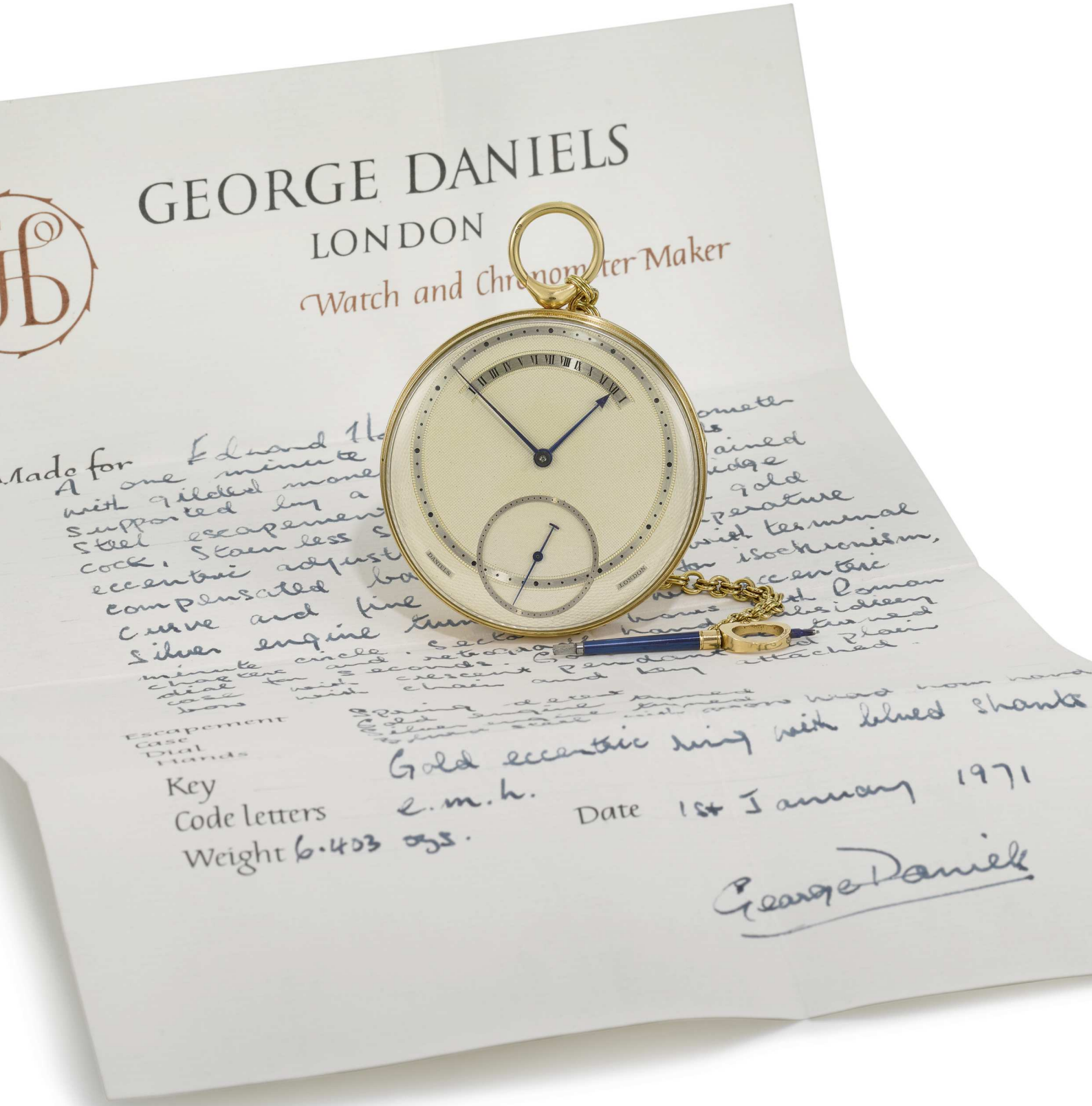
The Adventures of Edward Hornby, 1984, p.34

The watch was to be a twin barrel, one minute tourbillon with spring detent chronometer escapement (lot 78). In 1977, George Daniels sold Edward a further watch, with Daniels' independent double wheel escapement (see: George Daniels Retrospective Exhibition Catalogue, Exhibit 13, pp. 48-49).

Keeping his two Daniels watches and his Jaeger-LeCoultre perpetual calendar wristwatch, Edward Hornby sold the remainder of his collection at Sotheby's London on 1st December 1978.






GEORGE DANIELS
LONDON
Watch and Chronometer Maker
Made for
Escapement
Case
Dial
Hands
Key
Code letters
Weight
Gold eccentric ring with blued hands
e.m.h.
Date 1st January 1971
George Daniels













GEORGE DANIELS (1926-2011) & HIS LEGACY

ROGER SMITH

As the greatest watchmaker of his time, Dr. George Daniels single-handedly revived the mechanical watch, gave horology its most significant development for 250 years (with his co-axial escapement), wrote the seminal book for watchmakers and yet he still made time to restore and race his treasured Bentleys.

Firstly as an inspiration, then as a mentor and colleague but, ultimately, as a good friend I consider myself privileged to have known George.

Perhaps our greatest difference in approach was George's preference for working in solitude. I enjoy working with other like-minded craftsmen but, as is well documented, it took me seven years as an aspirant watchmaker to pass George's test and become his sole apprentice at a remote work-shop in the grounds of his home at Riversdale in the Isle of Man.

The fact is; George did not really want an apprentice. What he wanted was a collaborator for his Millennium watch calibre and, in passing his almost Darwinian selection process over the interven-ing years, I came sufficiently evolved and fit to be put straight to work! Had I failed, then I have no doubt George would have been perfectly content to continue as he always had; being at his bench by sunrise and not leaving it until well past sunset. In fact, dawn 'till dusk was a day-off for George.

What we did share, however, was an unswerving devotion to the British tradition in watchmaking and deep appreciation and respect for its legacy. George carefully planned ahead to continue his own because, while mechanical timekeeping was his life's work, he understood that his legacy was to have prepared the foundations for its future.

First, he established the George Daniels Educational Trust with the objective of furthering the higher education of pupils studying Horology (and others). He then bequeathed his entire estate to fund the Trust after his death and is now supporting a new generation of young horologists.

Secondly, he bequeathed the entire contents of his studio to me. After dealing with the monumental loss of George following his death in 2011, thus began a year long project to meticulously photograph, catalogue and integrate the collection into our studio.

It was George's wish that this important horological collection be preserved and used by us in the maintenance of all existing Daniels watches, and in continuation of the Daniels London watches which need to be completed.

That project was finally concluded when we moved his Hauser P325 Optical Jig Boring machine (Nr. 82) into place.

Today it means that all existing Daniels London pieces are serviced or repaired on the very benches on which they were created, and with the same tools.

Whilst a living, working museum for this great watchmaker, I personally cherish George's original work-bench and tools, along with the mementoes of our time working together. One in particular is a small note he wrote to me, now framed on the wall.

It's a salutary reminder and somehow encapsulates our pecking order in George's mind as 'Daniels of London'...

"Smith of Bolton... You need a little more practice", G.D.

Roger W. Smith's horological career began when he enrolled at the Manchester School of Horology aged 16, passing out top of his class, and winning the British Horological Institute's Bronze medal. During his time on the course, Dr. George Daniels (1926 - 2011), was a visiting speaker and inspired Roger's career path - to make a watch according to the Daniels Method. Eventually, after working alongside his mentor in the creation of a Millennium Series, Roger established his own studio in the Isle of Man in 2001, with the creation first, of the Series 1 and then, in 2006, his seminal Series 2 watch. In 2013 Roger was invited by the Prime Minister's office to become an ambassador for the GREAT Britain campaign and in 2015 announced the first range of authentic British watches for decades.

78

MCC

GEORGE DANIELS, LONDON

AN IMPORTANT GOLD TWIN BARREL ONE MINUTE TOURBILLON WATCH WITH SPRING DETENT CHRONOMETER ESCAPEMENT AND RETROGRADE HOUR HAND MADE FOR EDWARD HORNBY
1970, NO. E.M.H.

• **Movement:** gilded, *Earnshaw* type spring detent chronometer escapement mounted in a polished steel one-minute tourbillon carriage under a polished steel bridge, two going-barrels supported by a single bridge and engaging a common offset centre-pinion, 36 hour duration, mono-metallic stainless steel four-arm balance with gold adjusting weights, temperature compensated overcoil balance spring with isochronal adjusting screw, retrograde hour hand mechanism, *signed Geo. Daniels, London, e.m.h.*
• **Dial:** silver engine-turned dial with three different decorative designs, eccentric satin finished minute ring, satin finished sector for retrograde hours with Roman numerals, large interlocking satin finished subsidiary seconds ring, matching silver cartouches signed *Daniels London*, blued steel *Daniels'* hands
• **Case:** gold engine-turned case with *Daniels'* pendant and bow, the back centred with a plain reserve and opening to reveal glazed cuvette with aperture for winding, *hallmarked 18ct gold with London date letter for 1970, case maker's mark GD for George Daniels*

Short graduated yellow gold double-link chain with gold and blued-steel *Daniels'* double-ended key.

diameter 62mm

Accompanied by a hand written letter from George Daniels and a George Daniels fitted presentation case.

PROVENANCE

Made for and sold to Edward Hornby in 1971
Sotheby's London, 22nd June 1999, lot 74

EXHIBITED

George Daniels Retrospective Exhibition, Sotheby's London, 18th-23rd July 2006, exhibit 4

LITERATURE

Terence Camerer Cuss, *The English Watch 1585-1975*, 2009, pp. 452-453, pl. 295
Sotheby's, *George Daniels Retrospective Exhibition Catalogue*, 2006, pp. 28-29
George Daniels, *All in Good Time, Reflections of a Watchmaker*, 2013, pl. 31, pp. 95-96 & 221
Michael Clerizo, *George Daniels, A Master Watchmaker & His Art*, 2015, pp.64-65
George Daniels, *The Practical Watch Escapement*, 2016, pp.22, col. pl.

£ 250,000-350,000
€ 296,000-414,000 US$ 323,000-451,000

"Edward Hornby began collecting watches in the 1930s. His interest centred on the origins of his purchases and their aesthetic qualities. I first met him in 1960 when he began to intensify his interest in horology. We became firm friends and, in 1970, Edward expressed a wish to add a Daniels to his collection. This tourbillon was added to the collection in 1971. It was the fourth example made and can be seen on the bench in the illustration [background image]. When Edward Hornby sold his collection at Sotheby's in December 1978, he kept the tourbillon and a double wheel chronometer which he purchased in 1975. Concerned that the tourbillon could not equal his new quartz watch, he ran the two together. The test lasted 8 months before the battery went flat and he cheerfully awarded the honour to the tourbillon. Its daily variation rate at room temperature averaged 0-3 seconds per day."

George Daniels, June 1999





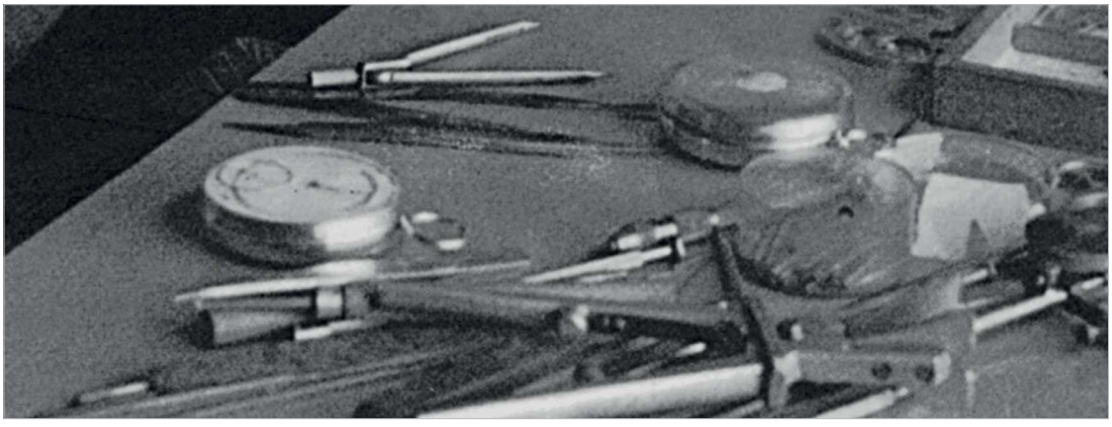
actual size



This extraordinary and important timepiece is a wonderful example of the early watches made by Dr. Daniels. After making his first watch for Cecil Clutton in 1969, Dr. Daniels went on to produce a further seven of similar elegant design, all with slight variations. The Clutton watch had a pivoted detent whereas the subsequent watches had spring-detent chronometer escapements. It was not however a standard spring-detent escapement, Dr. Daniels had to improve upon it. The problem with a chronometer escapement is that, as any traditional text book will tell you, it is not self-starting. Dr. Daniels altered the geometry of the escapement to ensure that the escape wheel is always unlocked when the balance is in the inert position which means that the Daniels chronometer escapement will always self-start, the watch simply appears to come alive.

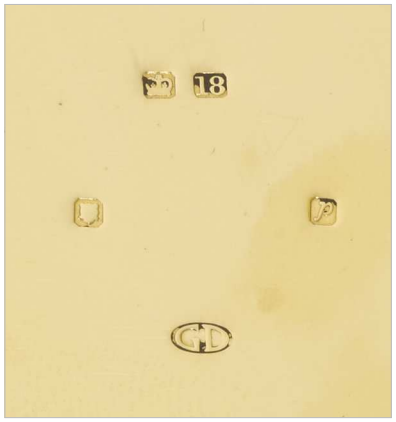
The movement signatures of the first 8 watches are followed by the initials of the original owner in the manner of a coded number. This, the fourth, therefore carries Edward Hornby's initials: E.M.H.

All eight pocket watches from Daniels' first series are illustrated and described in the George Daniels Retrospective Exhibition catalogue, published by Sotheby's in 2006 and in Michael Clerizo's book, *George Daniels, A Master Watchmaker & His Art*, published in 2015. Overleaf is a summary of the eight.



The Edward Hornby watch on George Daniels' workbench


Geo Daniels
London e.m.s.


18



EARLY SERIES GEORGE DANIELS WATCHES 1969 - 1974

No.	Code	Description	Made for
1	c.c.	One-minute pivoted-detent chronometer tourbillon	Cecil Clutton C.B.E., 1969
2	r.a.m.	One-minute spring-detent chronometer tourbillon	Robert Marryat, 1970
3	s.b.	One-minute spring-detent chronometer tourbillon	Sam Bloomfield, 1970
4	e.m.h.	One-minute spring-detent chronometer tourbillon	Edward Hornby, 1971
5	c.h.e.	One-minute spring-detent chronometer tourbillon	Cecil Elsom C.B.E., 1970
6	s.j.d.	One-minute spring-detent chronometer tourbillon	Sarah Jane Daniels, 1970
7	t.e.	One-minute spring-detent chronometer tourbillon with reserve of winding indication	Professor Thomas Engel, 1974
8	g.s.s.	One-minute spring-detent chronometer tourbillon	Gerald Saunders, 1973

TOTAL PRODUCTION OF GEORGE DANIELS

Type	No.
pocket watches (plus one unfinished)	23
wristwatches	4
yellow gold millennium wristwatches (incl. protoype)	49
white gold millennium wristwatches	7
chronometer	1
three-wheel clocks	2
grasshopper conversions	5

GEORGE DANIELS
LONDON
Watch and Chronometer Maker

Made for Edward Hamley

A one minute tourbillon chronometer with gilded movement, two barrels supported by a single bridge, grained steel escapement carriage with bridge cock, stainless steel balance with gold eccentric adjusting weights, temperature compensated balance spring with terminal curve and fine adjustment for isochronism, silver engine turned dial with eccentric minute circle, sector for hours with Roman chapters and retrograde hand, subsidiary dial for seconds. Gold engine turned case with crescent pendant and plain bow with chain and key attached.

Escapement	Spring detent
Case	Gold engine turned
Dial	Silver engine turned
Hands	Blued steel with arrow head hour hand
Key	Gold eccentric ring with blued shanks
Code letters	e.m.h.
Weight 6·403 ozs.	*Date* 1st January 1971

George Daniels

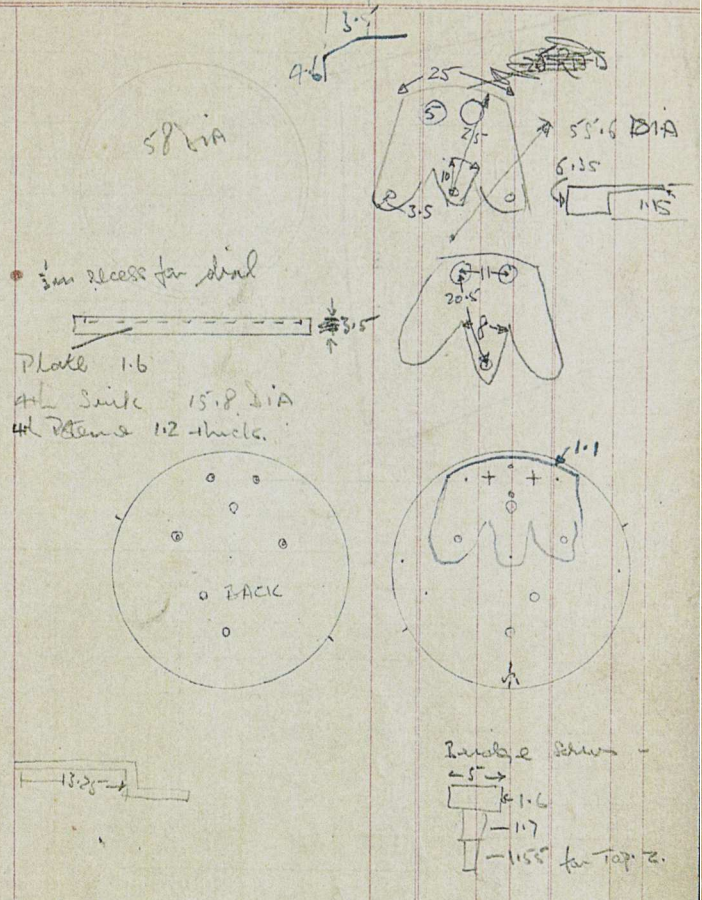


Carriage

Present hight of 4th = 1 mm lower 0.5 and sink front plate to clear escape pinion

At present 4.25 frame hight

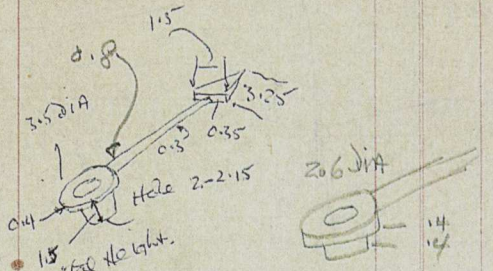
This cannot be lower than Top 3rd Bridge which is now 0.75 mm and cannot reasonably be lower !!



Motion work.

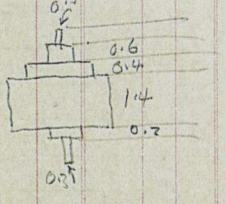
Advantage of cam:

Hours will jump last ½ hour
Lever or rack tail will not affect instant of return of lever hand.



× Star wheel 13.25 Centre to 3rd wheel centre

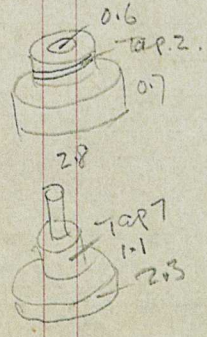
3rd Pinion



Change of P/Ratio will change lift of cam
Change of follow/cutter will change size of cam without altering lift.
Make cam 360° + 30° to allow for change in length with change in follow/cutter

Use tap 2. Stud hole 0.6.

Rack cutter (full) ~~5.5~~ 25 Rad. of 19.5 186 teeth
Star wheel ~~5.5~~ ~~25~~ 25 mm to of cutter 31 teeth
Hour wheel to star wheel c. distance 12.
Hour wheel to rack c. distance 22.75
Rack centre to tail 9.5
Star wheel 15.5 Dia.



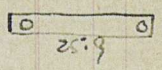
Here 1.2

Carriage Plate 0.6
Pillars 1.9
Detent Potence 0.8 ~~1.5~~ total height + Screw
Scape Potence ~~1.5~~ 1.4 total height

Detent } Cocks 1.4 Total height.
Scape }

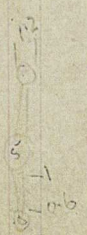
Height over frame 4.15
Bridge 0.37 thick

Pillar Centres 24.2
Total Diameter 25.9







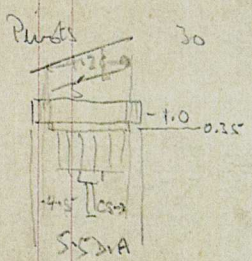


Carriage

Disc 26 x 1.6 thick. Boss ~~2.7~~ DIA x 0.5 high

25.4 DIA finished
25.8 ~~25.9~~ Pillar centres
Scape cock ~~1.5~~. 7.8 RAD.
upper Pivot Plate 0.3 min finished
Upper bridge 0.5 min thickness. Ends 1.2 DIA
Boss 2.7 DIA x 0.15 high. Stud hole RAD. 2



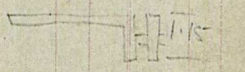




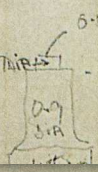


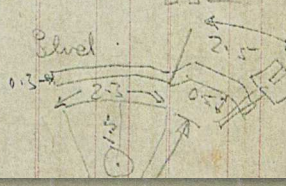
Scape Pinion 2.68 mm

Bal. 22.6 x 1.4 x 0.35
Imp. roller ~~4.65~~ finished DIA 4.78 (4.8)
Scape wheel dia 7.0



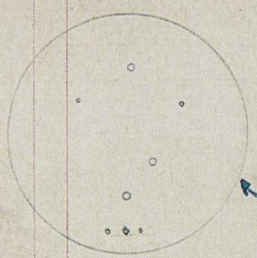
Pillars 0.5 thread



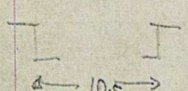


Front Plate Sh. x F.A.M.

Scape plate recess 0.7
3rd wheel recess 0.6
4th wheel recess 0.4



Ratchet bridge 1.15 ~~0.5~~ thick
~~2nd~~ 2d " 1.15 ~~0.5~~ (now 1)
3rd wheel Cock 0.77
4th wheel 1.22 high 0.35 Tool thickness
Carriage Cock 6.1 high



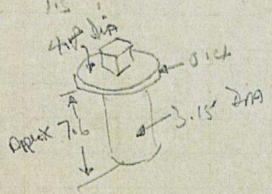
Make 3rd & 4th Potence Screws to allow clearance to ~~round~~ make Bevel to Scape potence Sink and facilitate removal



Winding Links

Wheels 15.75 DIA 0.75 thick 60 ⏀

Square 1.5



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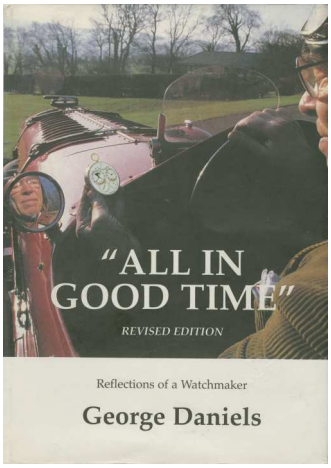
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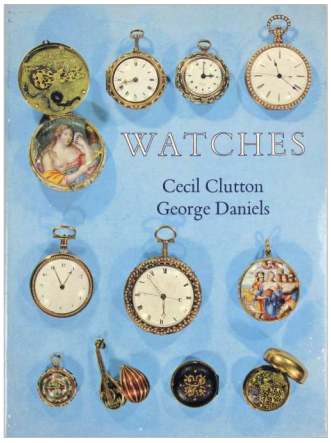
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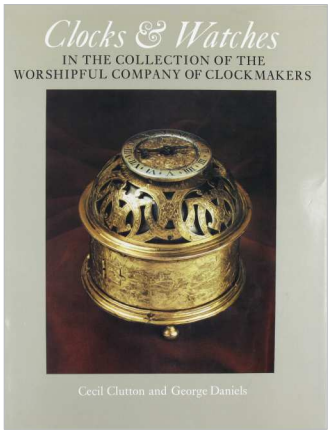
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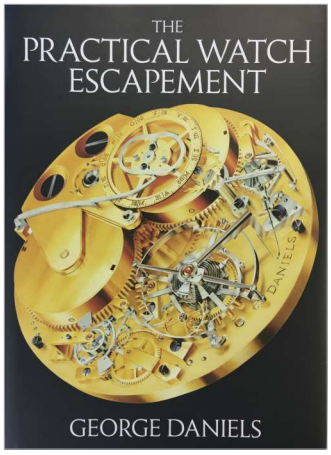
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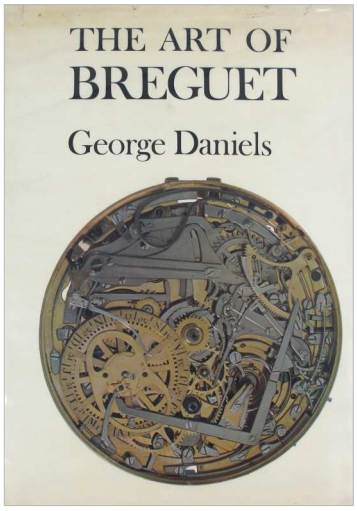
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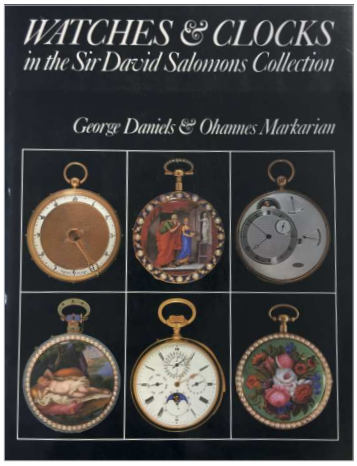


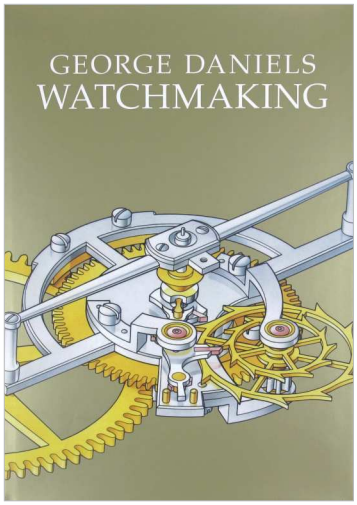


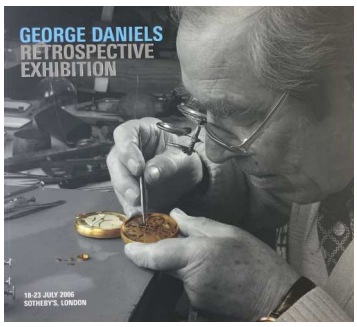












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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your

quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.
Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the

buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;
(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property,

including an amount in respect of any applicable VAT thereon;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;
Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);
VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive.

Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.29
£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Lots are sold in the condition they are in at the time of sale and may require a service or maintenance after sale. Buyers will be responsible for the service and maintenance of their purchases.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

WRISTWATCHES

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. There will be no viewing of watches and wristwatches on the day of sale.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

We make no representation or warranty as to the condition of any lot sold.

3/14 NBS_NOTICE WATCHES

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INDEX

Alcock, Thomas 1
Allam, William 34
Arnold & Son, John 48
Arnold, John 46
Arnold, John Roger 49, 59
Auckland, William 29

Benson, J.W. 70, 72
Borrell Marco, Henry 38
Burgis, G 20

Carley & Clemence 69
Carpenter, William 27
Carte, John 11
Cohan, John 53
Cribb, William 58
Cummins, Charles 63, 64
Cummins, Thomas 62

Daniels, George 78
De Charmes, Simon 13
Dent 67, 73
Des hais, Mathieu 6
Dickie, Andrew 31
Ditchfield, Richard 8

Earnshaw, Thomas 47, 50
East, Edward 2, 4
Ellicott & Company 51

Frodsham, Charles 74, 75, 76
Fromanteel & Clarke 10

Garon, Peter 12
Goffe, William 57
Golay, Hector 77
Graham Successor 30
Graham, George 17, 18

Hally, Thomas 19
Hill, Benjamin 3
Hodges, John 21
Hunt & Roskell 68

Johnson, George 41

Kentish Jr, John 32, 33

Lestourgeon, David 14
Litherland, Peter 39

Margetts, George 44, 45
Massey, Edmund 55
Maynard, Christopher 7
McLennan, John 65
Montague, James 52
Morice, David & William 54

Partrige, Walter 23

Read, David 42
Recordon 36
Rentzsch, Sigismund 60
Riccorde, Richard 5
Roskell, Robert 56
Russell, John 25
Ryland, James 40

Scafe, William 16

Taylor, John 71

Vulliamy 61
Vulliamy, Justin 35, 37, 43

Ward, Benjamin 24
Ward, Walter Stacey 22
Williamson, Timothy 26
Windmills, Joseph 9
Wood, John 28
Wood, William 66
Wright, John 15

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

FINE TIMEPIECES.
11-25 July 2017
New York

IMPORTANT WATCHES
3 October 2017
Hong Kong

WATCHES ONLINE
12-25 September 2017
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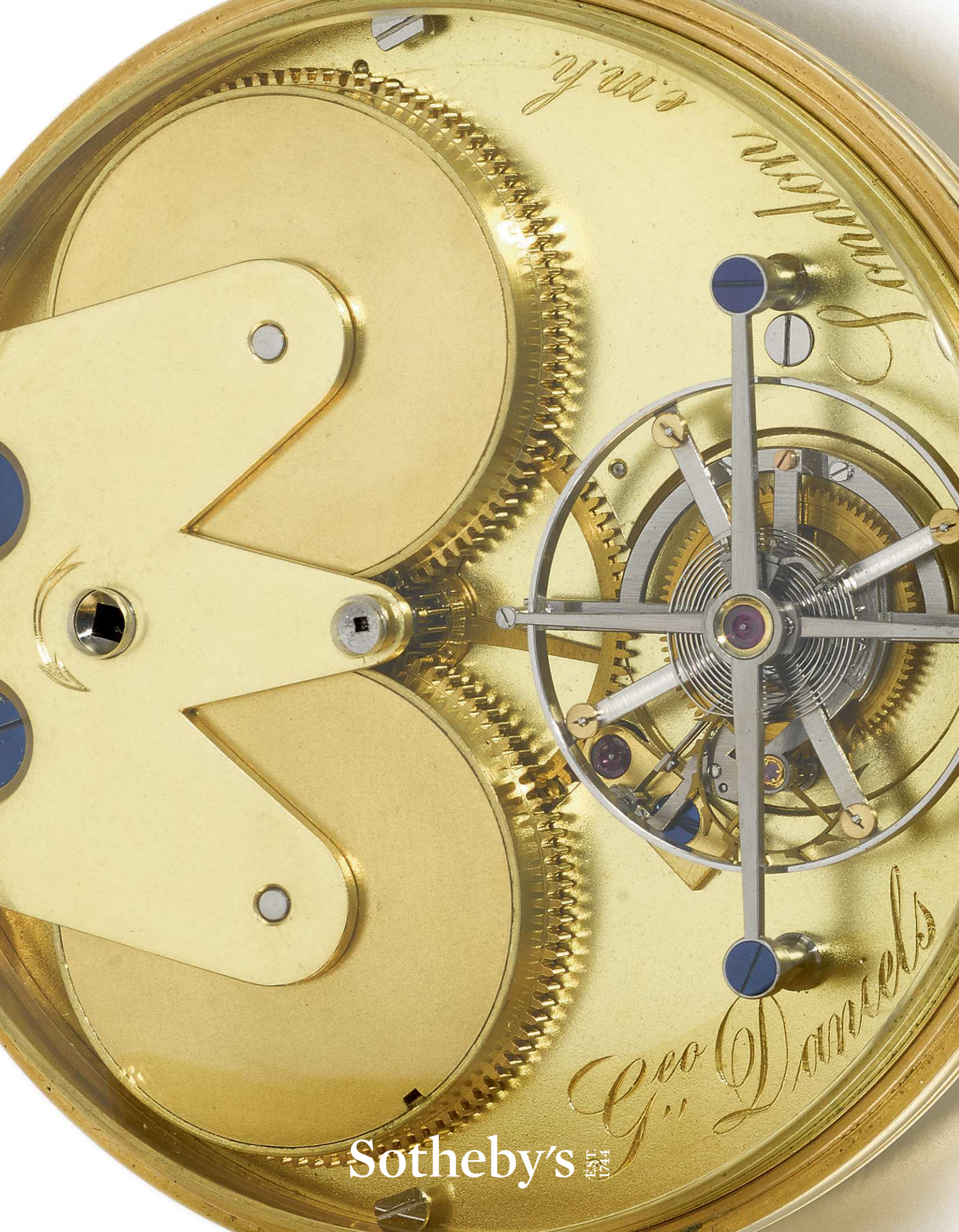


FRONT COVER
LOT 78

BACK COVER
LOT 78

THIS PAGE
LOTS 23, 17, 35, 21, 2, 22, 20, 36


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